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35¢

FEBRUARY  
1963



1963



1863

The Official Magazine of SQUARE DANCING



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THE CHAFFEES — Jack and Darlene  
from Denver, Colorado

\*FOR SPECIAL NEWS ON  
THE GILMORES SEE PAGE 63

Write *Sets in Order* for free  
brochure  
462 N. Robertson Blvd., Los Angeles 48, Calif.



# From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

It's always a happy day of the month when our copy of S.I.O. arrives. There is always so much of interest from cover to cover — and how we enjoy the covers. It is interesting to see how your magazine has changed over the years — for the better, in most cases. But then, the square dance picture has certainly changed since our first introduction 12 or 13 years ago!

Doc and Peg Tirrell  
Cresskill, N.J.

Dear Editor:

This is a multipurpose letter. The first one being to thank you and your group for the very enjoyable evening we had with you in Heidelberg Castle. From all comments we have heard this was one of the most enjoyable events, if not the most enjoyable one, we have had in Europe. It was certainly a distinct pleasure meeting and dancing with the people of your group to the wonderful calling you and Bob gave us. Our heartiest thanks to all...

Now let me thank you for the many ideas and benefits we have received from your fine magazine. I try to get all the new dancers to subscribe, for I know it will do them a world of good...

Henry Fallaw  
Chambley AB, France

Dear Editor:

... The baby is a boy, now six weeks old, and his name is Edward Richard Gilmore. He is the fourth living generation of Ed Gilmores. He weighs around 8 or 9 pounds now and weighed 6 pounds 6 oz. at birth...

Ed Gilmore, Jr.  
San Diego, Calif.

**Congratulations to the parents — and, the grandparents, too! Editor.**

Dear Editor:

Sorry to be so long in forwarding my subscription... Since Typhoon Karen hit us there  
(Please turn to page 38)

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*and such as . . .*

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# Square Dance Date Book

- Feb. 2-7th Ann. Carolina Capers  
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- Feb. 3-Promenaires Guest Caller Dance  
Arena, Bldg., Cape Girardeau, Mo.
- Feb. 9-Winter Carnival Jamboree  
Sr. High School, Vernon, B.C., Canada
- Feb. 10-A-Square-D 4th Dist. 4th Ann. Round-  
up, Retail Clerks Hall, Buena Park, Calif.
- Feb. 15-16-Mississippi Square Dance Festival  
Olympic Rm., Heidelberg Hotel, Jackson, Miss.
- Feb. 15-17-11th Annual Round Dance Fest.  
Grand Blrm., Rice Hotel, Houston, Texas
- Feb. 17-Open House, New Quarters S/D Sq.  
624 W. Main St., Alhambra, Calif.
- Feb. 23-Guest Caller Dance, RCAF Station  
Clinton, Ont., Canada
- Feb. 24-Callers' Series Dance  
Riverview Park, Omaha, Nebr.
- Mar. 8-9-16th Annual SWASDA Spring Fest.  
El Paso, Texas
- Mar. 9-10th Ann. Azalea Trail S/D Festival  
Fort Whiting, Mobile, Ala.
- Mar. 14-16-4th Annual Spring Festival  
Sheraton-Park Hotel, Washington, D.C.
- Mar. 17-Toledo Callers' Assn. 2nd Promenade  
Jamboree, Sports Arena, Toledo, Ohio
- Mar. 18-Guest Caller Dance, RCAF Station  
Clinton, Ont., Canada
- Mar. 27-Merrimacs Guest Caller Dance  
Norfolk, Va.
- Mar. 29-30-4th Annual Cenla S/D Festival  
Alexandria, La.
- Mar. 30-No. N.J. Square Dancers' Assn. Dance  
Metuchen, N.J.
- Mar. 30-13th Ann. Callers' Club S/D Festival  
Laurel Club, South Bend, Ind.
- Mar. 30-Sprinng Wheel Jamboree  
Johnnycake Elem. School, Baltimore, Md.
- Mar. 30-Annual World Service Square Dance  
Peoria "Y" Gym, Peoria, Ill.
- Mar. 31-Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Apr. 6-16th Ann. N. E. Okla. S/D Festival  
Fairgrounds Pavilion, Tulsa, Okla.
- Apr. 25-MDSDF Guest Caller Dance  
Towsontown Jr. H.S., Towson, Md.

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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## HOEDOWNS

### CAKCLING HEN — Grenn 12050

Key: A

Tempo: 130

Music: Violin, Guitar, Bass, Drums

### SOLDIER'S JOY — Flip side to above

Key: C

Tempo: 132

Music: Violin, Guitar, Bass, Drums

Comment: Well played traditional hoedowns. Music is clean and tunes are "bouncy."

Rating ☆☆

### HAWLEY'S HOEDOWN — Golden Square 6502

Key: G

Tempo: 132

Music: Banjo, Accordion, Bass, Guitar, Drums

### SKIPPING ALONG — Flip side to above

Key: C

Tempo: 132

Music: Banjo, Guitar, Bass, Accordion, Drums

Comment: Both sides have rather strong lead with Hawley's Hoedown using banjo and Skipping Along using banjo and guitar. The rhythm instruments are difficult to distinguish. Rating ☆

### STINGEREE — Blue Star 1639

Key: A

Tempo: 125

Music: Violin, Guitar, Bass, Piano, Drums

### GARLANDO — Flip side to above

Key: D

Tempo: 128

Music: Violins, Guitar, Bass, Piano, Drums

Comment: "Stingeree" is quite busy but played at a slow tempo. "Garlando" has a better tempo and good up-beat rhythm. Rating ☆+

(Please turn to page 52)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

## HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.





## DANCE A HAPPY MILE!

The music surrounds you with the confident volume and clarity that comes only from a great sound system. Boosted bass and true-tone treble keep you swinging effortlessly from one dance to another. You feel an important, happy difference. So does your partner. And so, of course, does your caller. He, like the music, never sounded better. After all — he has a Califone working for him!

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THROUGH

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We aren't going to try to kid you into believing that any magazine will begin to replace the joy brought on by a happy association with square dancing and square dancers. **HOWEVER**, we do say that a small investment of only \$3.70 per year will enlarge the enjoyment of your favorite hobby. We say this in all sincerity, for *Sets in Order* is indeed a compilation of success stories of square dancing, taken from a whole world of square dancing fun.

This may be your month to renew your subscription. Don't wait. You won't want to miss a single issue, a single idea or a single Grunden back-page cartoon. *Sets in Order* is an investment in your favorite pastime — Renew today!

\*probably far less than you would  
spend for a couple of dances.





# AS I SEE IT

bob osgood

February 1963

**C**HARLES M. SCHULTZ, creator of Charlie Brown, Linus, Snoopy and Lucy — all characters in our favorite comic strip, *Peanuts* — recently came out with a simple little book about *happiness*. Actually, it's called *Happiness is a Warm Puppy* and we think, if you haven't seen it, you'll get the same warm feeling from reading it that we have.

The book is made up of a series of simple statements, with illustrations to match, on what happiness means to different individuals. "Happiness is a bread and butter sandwich, folded over." "Happiness is some black, orange, yellow, white and pink jelly beans — but no green ones." "Happiness is walking in the grass in your bare feet." These are just a few that we particularly enjoyed, but we must admit we got a bang out of the entire book.

We mention it here because we think this could so easily fit square dancing. We couldn't help, as we read it, coming up with some thoughts of our own. Perhaps you can dream up others.

*Happiness is a square filled with wonderful friends.*

*Happiness is coming into a square dance hall on a rainy night.*

*Happiness is meeting your partner at the end of a Right and Left Grand.*

*Happiness is dancing to the rhythm of the music — all evening.*

*Happiness is reminiscence on a wonderful evening, after it's over.*

*Happiness, indeed, is square dancing.*

## A. Lincoln

**A** FRIEND RECENTLY SHOWED US a copy of a dance invitation. Yellowed with age, it announced a cotillion — complete with square

dances. The date of the dance was December 16th, 1839.

The invitation read: "The pleasure of your company is respectfully solicited at a cotillion party, to be given at the American House on tomorrow evening at 7 o'clock P.M."

Then, followed the names of the sponsors, men and women of Springfield, Illinois. Most of the names made little or no impression on us, but last on the list — like some exclamation point — was the name A. Lincoln.

We've often wondered if Abraham Lincoln actually ever square danced. We know, for a fact, that Stephen A. Douglas was said to be a fine dancer, knowing — as one book put it — "exactly what to do when the chief fiddler called off *Allemande Left* or *Allemande Right* or *Swing Your Lady*."

But Lincoln must have been different. Somehow we picture him — all six foot four of him — squeezed into a corner trying somehow to appear inconspicuous.

Maybe our 16th President did square dance. Perhaps somewhere some one of you has read of a dance he attended. It wouldn't have been too unlikely. But we would like to hear and if, thanks to you, we run across some story of Lincoln at a square dance, we can share it with you all the next time this great man's birthday rolls around.

## On the Festival Scene

**A**TREND THAT HAS BEEN developing in square dancing over recent years is certainly in for increasing popularity. This is the effort of big roundups and square dance festivals to include a section of the festivities aimed primarily at *the new dancers*.

The first time we witnessed an attempt in this direction was in connection with the San Diego Fiesta de la Quadrilla, an annual and very well produced function that lasts for several days and is held each autumn. Realizing the great gulf between the experienced dancer



and the newcomer to the scene, the folks in charge of the Fiesta decided that they would provide a place for the dancers still attending class.

One of several large halls in use at the festival was set aside one evening for the dancer who had been in the activity only a matter of two or three months and who knew just a limited number of basics.

Callers were selected for the program who were able to gear their calling to this type of dancing. Every effort was made to develop an enjoyable program along uncomplicated lines. When the big night finally arrived, the new square dancers, attired in their first party finery, turned out in droves and the dance was an overwhelming success.

A surprising twist to the experiment came when the more experienced dancers, taking a breather from their more complicated and faster pace, looked in on the so-called neophytes. They were so impressed with the spirit, the laughter, the great joy and simplicity of the dancing, that they stayed on to join in the fun. Consequently, the greatest crowd experienced anywhere during the three-day conclave was at this dance designed for the beginner.

We've heard of several similar attempts in recent years. Some were connected with small local festivals and others were with state and regional square dance conventions. The 3rd Annual Sacramento Valley Harvest Hoedown, last October, imported a special caller just for the event and set up an entire program for their new-dancers' (requirement: four class lessons) hoedown. At the same time, the regular square dance program was going on in another hall and a teenagers' dance was in progress in a third facility.

The idea of incorporating something of this nature as a bonus and as an encouragement to the new dancers seems to be an extremely intelligent one. It should, we feel, receive increased popularity — perhaps even becoming a part of the National Convention idea as time goes on.

### *Most Popular*

**W**E LEARNED, RECENTLY, of an interesting study made by a leading advertising agency for a top Pharmaceutical Company — a major producer of medicines and drugs in the

United States. Object of the search was to discover which of all the activities in this country most fitted the American scene, was the most typical and friendly recreation, and, in the eyes of the researchers, was destined for a growing and continued success.

We're not sure just how the research was conducted, but the results pointed overwhelmingly to *square dancing*. As a result, during the coming months you may expect to see quite a bit of square dance advertising representing this company and featuring attractive square dancers in natural action poses. It's rather nice to get away from the beer and liquor commercials for a change.

### *On the Subject of Taxes*

**T**HE CONSTANTLY CHANGING TAX PICTURE in this country has resulted in the steady flow of questions from associations, square dance clubs, and callers, wondering just exactly where they stood in the line of government taxation.

Within the last month we've had queries regarding the advisability of clubs setting up a payroll deduction plan with their regular club callers. Withholding tax, social security, and state taxes requiring special bookkeeping on the part of the club are all under investigation by one association and its accountants.

Another group is considerably concerned over the tax levied against clubs having annual membership dues in excess of \$10.00.

Because the interpretation of the tax laws seems to vary so greatly from one area to the next, we have steered clear of going too deeply into the tax situation. However, as findings that might be an advantage to square dancers and square dance groups are discovered, we would be delighted to have you keep us informed. After checking them out we could in turn pass on these findings to Sets in Order readers if the items appear to be of a general nature.

A third cause for concern has had to do with the licensing of phonograph records and charging for their use at regular square dance functions. The immensity of the square dance picture and its very nature has led us to believe that enforcing any charge for the use of a record would be almost out of the question. It would require such an elaborate system of bookkeeping and policing on the part of the independent licensing firms that it would be



almost impossible to ever be a real threat to square dancing.

This doesn't mean that ASCAP, MCA and other music licensing firms won't make studies in the future, but our guess is that square dancing, as a recreation using records for the tools of teaching and participation, will never be a serious target. Let us hope not.

### *Don't Feel Overlooked*

EVERY NOW AND THEN we receive a letter from a subscriber telling us that they receive their copy of *Sets in Order* as much as a week or ten days after other square dancers they know. Some have asked if the reason might be because we mail according to alphabet (their name might start with a W). Others have even wondered if magazines went out to callers first and to dancers later. We have received quite an assortment of guesses on the subject and this is probably as good a time as any to set things straight.

Actually, as soon as an issue of *Sets in Order* comes off the press and is bound, the entire issue is sent to a professional mailing house which *Sets in Order* has used for many years. The mailer, who has been alerted previously as to just when he will receive the magazine, starts working on the issue as soon as it arrives. Almost without exception the entire run has been addressed and is in the Los Angeles post office within a period of 24 hours after receipt.

From this point on, however, the mysteries of the Post Office Department take over. After checking carefully in a number of instances where magazines have been delayed, we feel that the problem lies with local post offices who many times — being short handed or in a rush — overlook the second class mail until other mail has been cleared up. This may be why you, in an area that has several postal zones, might receive your copy on one day while folks just a few blocks away (but getting mail from a different zone-number branch office) might receive their mail some days earlier.

If this is a problem with you, the best idea, we're told, is to talk to the local post office manager, show him this article if you wish and see, perhaps, if this might not clear up the situation once and for all. Oh, and remember this. With new subscriptions, renewals and changes of address, be sure to allow three

weeks for the processing of the change. Often this can account for a late receipt of your current issue.

### *Hazards of the Game*

SOMEWHERE in the Hot Potato category with the special badge clubs (Knotheads, Jailbirds, Idiots, etc.), pantaloons or sissy britches, and uniform club costumes, has come a relatively recent entry — *club banners*.

We've been allowed in on some rather interesting discussions on the subject. Some folks feel the idea is a good one. Club pride being evidenced in a special felt banner is an ideal situation. Others, pointing to the competition and hard feelings that emerge from stolen banners, interrupted club dances, etc., feel the banner idea is "for the birds." At any rate we've been watching the situation with tempered interest over recent years.

A rather plaintive letter on the subject came in the other day which lent an aura of mystery to the whole dance-banner idea. Perhaps some of our Sherlock Holmes types across the country can come to the rescue.

*Dear Editor:*

*Our club has a traveling banner, with return addressed postcards enclosed, for those persons traveling the greatest distance coming to a club dance to accept and take back to their own club dance, then to await the couple coming the longest distance to accept with the idea of mailing us a post card to tell us the club's name and address so that we may know its location.*

*In midsummer of 1962 this banner was with "The Happy Twirlers" of LaCrosse, Wisconsin and has not been heard from since.*

*Could you help us by mentioning our lost banner in *Sets in Order*?*

*George L. Geary  
Corresponding Sec.  
Town Travelers  
Square Dance Club  
Lowell, Mass.*

Alright fellows, somebody out there's a hot banner handler, and the Town Travelers have a hankering to forget the whole thing if they can just locate the wandering pennant. Maybe someone just got tired of the whole idea and chucked it in the corner. Anyway, if you can shed any light on the situation drop us a note. It will be interesting to see where it turns up.



# YOU'LL HAVE A GREAT TIME WITH THE GREAT CIRCLE

TODAY'S SQUARE DANCE devotees are facing a rebirth of the old *circle dance*. Coming as a natural blending of the most versatile movements to be found in the current squares and the contemporary contras are the patterns that, for the lack of a more descriptive title, we'll just refer to as the *Great Circle Dances*.

Traditionally, a large portion of today's square dance figures were originally designed to be danced in a circle formation. That is, instead of squares of eight scattered around the floor everyone would form into one huge circle. When the circle grew too large for the hall a second one would fit inside the first. The Kentucky Running sets and the Appalachian Circle dances, which added their bit to the square dance picture over a century ago, are currently being brought back into the activity to the great delight of virtually everyone.

Actually, the contemporary form of square dancing in a circle has been used as a teaching device by callers for a good many years. At the first night of a beginner's class the teacher-caller often finds that dancers associate themselves with the simple basics much quicker when working in one large circle around the room. Everyone seems to focus his attention on the leader a little quicker and the orientation to the circle is more rapid than to the square.

Continuing this thinking as the dancers progress in their ability, callers have discovered that by promenading dancers out of their respective squares into a *Grand Promenade* around the hall the opportunities for mixing couples, mixing individuals, maneuvering in pairs, working from lines of fours, and forming new squares, becomes a natural and flowing exercise.

What can be done from a large circle of

couples moving counter-clockwise around the room? The possibilities seem limitless. Let's look at a few.

Promenade by couples 'round the floor  
Each couple join with another couple  
Promenade by fours around the hall  
Bend the line  
Right and Left Thru  
Two Ladies Chain  
Opposites Do Sa Do  
Star by the Right (Left)  
Square Thru  
On to the Next  
Square Thru (Half)  
Frontier Whirl (California Twirl)  
Circle Four  
One Man Break to a Line of Four  
Promenade in Fours Around the Hall  
Men Stop — Ladies Move Up  
Promenade in Fours  
Wheel and Deal  
Frontier Whirl  
Etc. etc. etc.

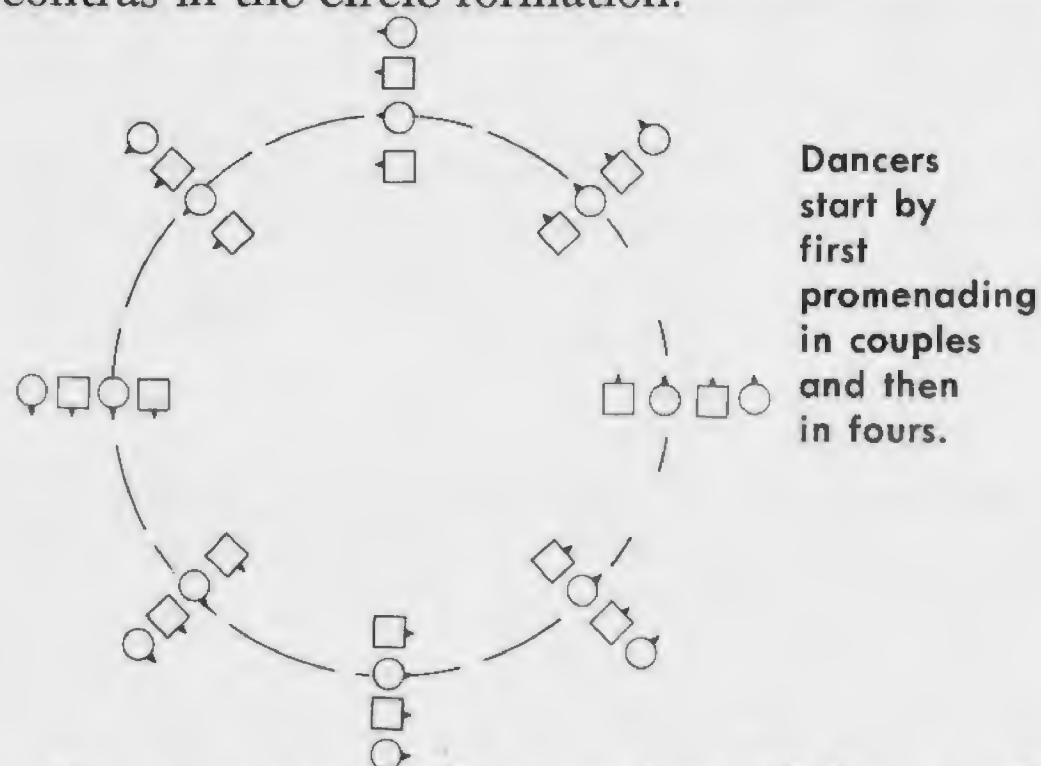


Starting point — couples in one big circle facing in.



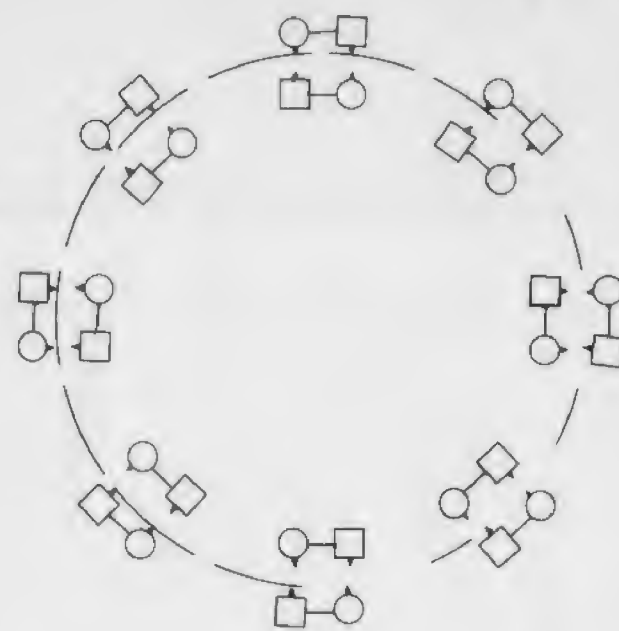
In an ad lib succession of basics the patterns blend, changing the dancers from facing couples into promenading foursomes then back into promenading couples again. Using *couple Wheel Around* and *Backtrack* figures, they can, in square dance tempo, do the maneuvers of the Spanish Circle, the old Circassian and Sicilian circles, and Soldier's Joy.

In recent years, callers and dancers have experimented with standard contra dances worked from this type of formation. Instead of forming two facing lines down the hall, the dances are done in circles. One circle of dancers, on the inside, faces another, on the outside. Each couple has another couple directly in front of them. In this formation the two contras perhaps most quickly adapted were *Good Girl* and *Slaunch to Donegal*. However, providing the double circle is large enough, it's possible to use almost any of the many standard Duple Minor (every other couple considered "active") contras in the circle formation.



As a matter of fact, contras of the simple variety can be introduced to dancers for the first time in the large circle without previous instruction in the intricacies of this phase of the square dance picture.

Recently, Bob Brundage and Frank Kaltman (Folkraft Records), in experimenting with different forms for the Great Circle, have come up with some highly ingenious maneuvers which they have set to exceedingly rhythmic and melodic music. In the first records the recorded calls actually take dancers from a large circle position, standing with joined hands, into a promenade by couples, into a promenade by fours, and then finally, with a Bend the Line, into a series of two facing couple movements. The results are completely challenging and enjoyable. Here are some examples:



Then —  
Bend the  
Line  
and  
facing  
couples  
are ready  
to go.

### BOB'S SQUARE THRU PROGRESSION Folkraft 745-1288

**Everybody promenade**

**Pick up two more, promenade four**

**Bend the line and ladies chain**

**Bow to your partners**

This is the "set-up call" used to align dancers in the proper position to execute the dance. Any other method may be used to get dancers into this position and the call may be omitted.

— — — — — **Allemande left**

**Go once around and a little bit more, two men in the middle and balance four**

**Balance, men allemande right, once around and the ladies chain**

— — — — — **Turn that girl and chain right back**

— — — — — **Across the set left square thru**

**With a one, two, one, two, three, one, two, one, two, three**

**One, two, one, two, three, pull on by and allemande left**

### CONNECTICUT TURNPIKE Folkraft 745-1286

**Swing your partner round and round and promenade the circle**

**All the way around the hall in one big ring —**

**Pick up two more now lines of four you promenade the circle**

— — — — — **Bend the line and ladies chain**

— — — — — **Forward up and back now**

**Star thru, pass thru, star thru, do sa do**

**Do sa do around you go, then make a left hand star now**

**Once around then break the star, same two ladies chain —**

— — — — — **Chain them right back over**

— — — — — **Right and left thru —**

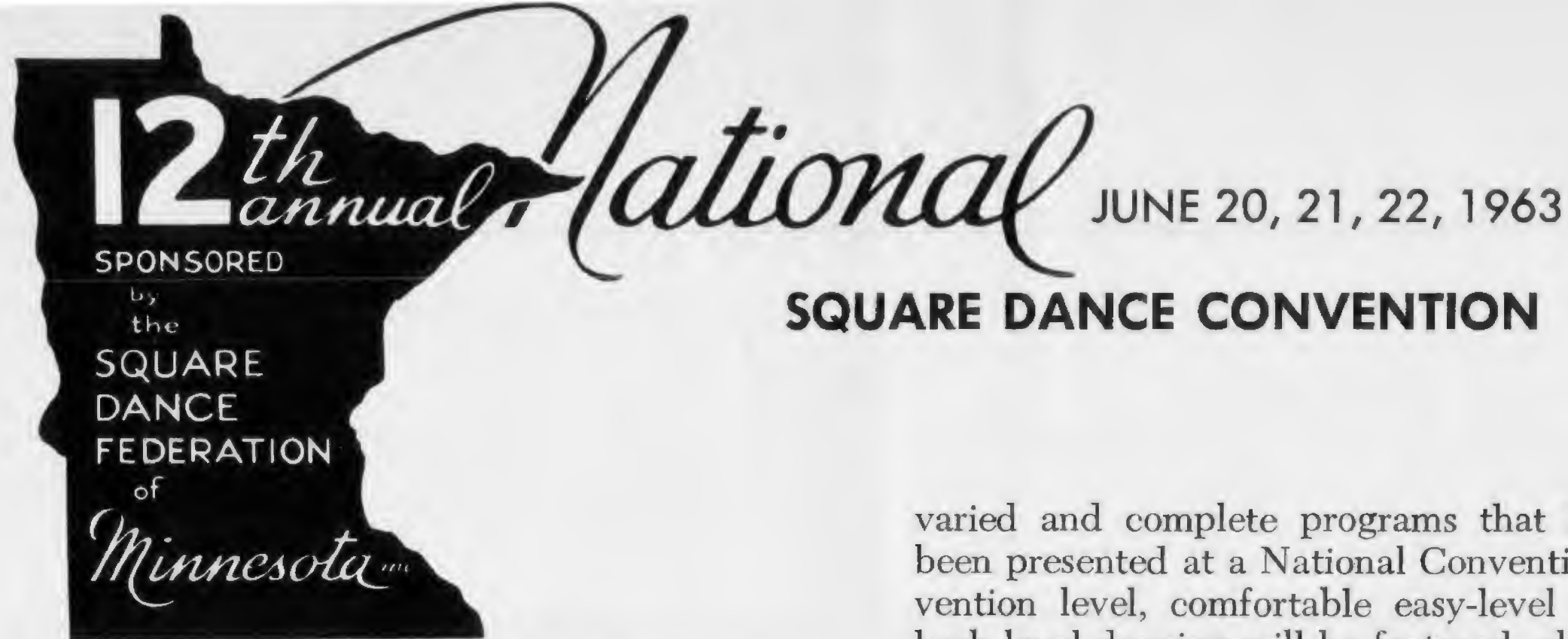
— — — — — **Forward up and back now**

**Star thru, pass thru, star thru, do sa do**

Undoubtedly much more will be heard from the dance inventors who are looking for different and exciting ways of presenting some of the already known basics. Dancers, too, have a treat in store for them in a form of *challenge* not designed to beat any brains against the wall.

You'll be hearing more concerning the Great Circle as the months go by.





# 12<sup>th</sup> annual National

JUNE 20, 21, 22, 1963

## SQUARE DANCE CONVENTION

SPONSORED  
by  
the  
SQUARE  
DANCE  
FEDERATION  
of  
Minnesota

THE ST. PAUL Winter Carnival Square Dance, held annually in St. Paul Auditorium, served as a "warm-up," season notwithstanding, for the still bigger National Square Dance Convention — the 12th — which is planned for the same site next June 20-22. The Winter Carnival dance attracts dancers from many sections as well as Minnesota and its colorful gaiety has come to be as symbolic of St. Paul's white winters as icicles, queens and hockey.

Outstanding callers from every part of the state took the stage at the Winter Carnival dance putting the crowd thru their dancing paces in anticipation of the crowd of some 20,000 square dancers expected at the 12th National.

Members of the National Convention Executive Committee were in St. Paul in November to inspect facilities and hear progress reports on 12th National Convention plans. Art Lowell, speaking for the Executive Committee, complimented the city on its facilities and stated that, "The Committee was pleasantly surprised to see the number of halls and also the size of halls, particularly under one roof."

The St. Paul Auditorium is located centrally within two or three blocks of the principal downtown hotels and easy driving distance of outlying motels. Its huge arena covers 40,256 square feet; the exhibition hall includes another 50,000 square feet of space; there are four meeting halls accommodating from 600 to 1500 people and smaller halls can handle from 25 to 200.

Facilities like this give the program committee an opportunity to plan one of the most

varied and complete programs that has ever been presented at a National Convention. Convention level, comfortable easy-level and hot hash level dancing will be featured, along with workshops and clinics in the square dance program. Round dancing, contra dancing and a youth dance program will round out the 12th National offering. Panels, always an important part of the National Conventions, will present many outstanding and informative sessions.

The children's program will be one of the best. The family and teen-age room, so popular at the 11th National, will be repeated this year so that teen-agers may have dances of their own with their own callers. Playroom facilities or tours of the city, a fishing contest at White Bear Lake, etc. are among activities available to the young folks.

After parties will be of two types; those with more dancing and those with entertainment. Among the latter will be an outstanding ice show.

Square dance clubs are invited to bring club banners to the National for display in the main dance area of the auditorium during the Convention. Clubs which have such banners are asked to indicate their intention to display them at the Convention by notifying Howard Rou-tier, 1919 Wachtler Ave., So. St. Paul 18, Minn. They must be in the hands of the committee by May 31st.

When the conversation at your house swings to plans for next summer, keep in mind the winning combination of the diversified recreation opportunities of the State of Minnesota plus the star attraction of the 12th Annual National Square Dance Convention. Remember the dates — June 20-22, 1963! Write 12th National, Box 3330, St. Paul, Minn., for more information and registration.





# THE DANCER'S WALKTHRU

*Sets in Order*

## THEMES FOR FEBRUARY

WITH A BOW TO HONEST ABE and Good Ole George "who could not tell a lie," (though we're not quite sure of the connection), we take this month in hand and dedicate it to those club members within our own fold, whom we promise ourselves to know better.

Here's a great way to start off. At some dance during this month plan on name tags. If it's a Valentine's Dance the tags could be heart-shaped; for Lincoln's Birthday they might be tall paper hats and for Washington's Day shaped like cherries or hatchets. Write each member's and guest's name on a tag. And be sure to provide pins. Trying to attach a tag to a shirt button or searching for a pin can be a nuisance.

Along with each tag present each dancer with a typed note similar to the following:

*Hello.  
You are #...50... Won't you please write your number on your name tag? Someone is looking for you.  
To get better acquainted, please find #...13... and introduce him to #...31...  
Hurry now, locate #...19...and share refreshments with him.*

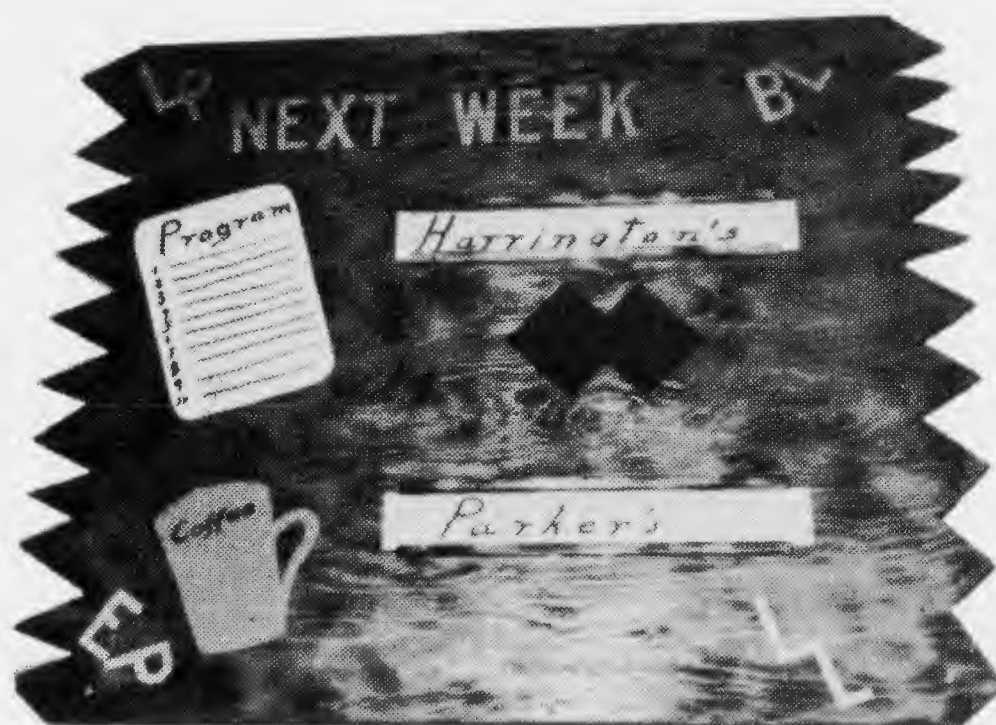
The only trick is to sort out the numbers ahead of time for "hims" and "hers," and fill in the numbers on each note and be certain no one duplicates anyone else's. It's an easy way to mix and meet folks.

## IDEA CORNER LEST WE FORGET

Not a chance of forgetting club duties at the Appleatchee Square Dance Club in Wenatchee, Washington. The "Next Week" board built by club member, Loren Parker, is made of plywood, finished with a good coat of varnish and letters applied of Scotchlite (a product where

you peel off the backing and press into place).

The slot alongside the "Program" place on the board is filled with the name of the couple responsible for selecting the rounds to be danced at the next get-together; the same applies to the appropriate couple responsible for coffee at the following dance.



No time is needed either to announce this or to individually seek out the couples and appoint them. Dancers simply get in the habit of checking the "Next Week" board to see if their time for service has arrived.

## ATTRACTING THE PUBLIC INTO SQUARE DANCING

SQUARE DANCING IS HAPPILY CONTAGIOUS. Once you manage to actually get your sister and brother-in-law or boss and his wife or next-door neighbors into a set and let them experience what this activity is all about, they are generally signed, sealed and delivered to enjoy many wonderful dancing years ahead.

But how do you go about interesting folks who have not as yet had the opportunity to join hands and circle left? Over the years we've discovered that word of mouth and personal contacts are about the most successful methods. Then demonstrations put on at hobby shows,



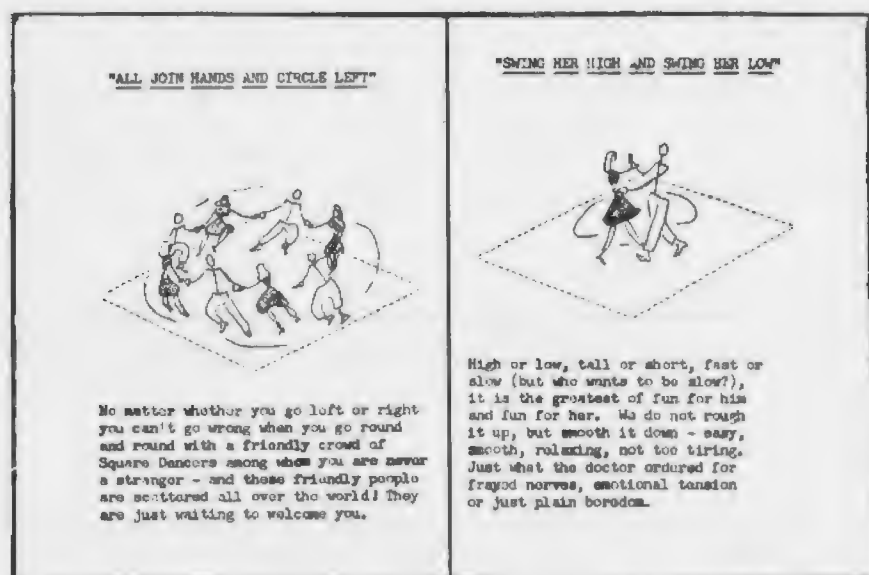
# The WALKTHRU

county fairs and the like do their share of promoting this recreation and well-planned television programs have also been helpful.

The answer of course is to use any type of advertising which will interest and encourage the public to "try" square dancing, being certain, of course, that the advertising itself is helpful to square dancing and that it portrays it honestly and in its best light.

We're always interested to hear of methods different square dancers have used to promote their hobby. The following may prove helpful to others.

A year or so ago, the state of Connecticut sponsored a "Learn to Square Dance Week" which included some open-air demonstrations. At these dances "Pop" and Juanita Euston of Deep River distributed to the non-dancing audience an eight-page, mimeographed booklet entitled "Eight Feet Square and Nine Feet Tall." Though it was simple in appearance and production, in a most friendly and enticing manner it told the joys to be had within the square dance world. As to their catchy title, that referred to "the set in which you will dance with seven other swell people intent on having the time of their lives; and the 'nine feet tall' is the way you will feel when you too can take your place with them."

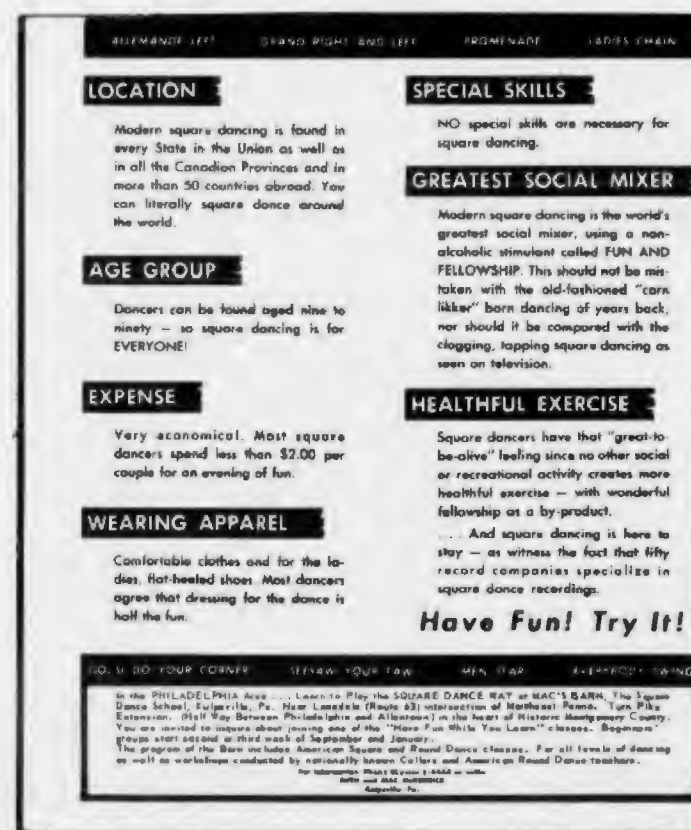


A sample page from the clever booklet "Eight Feet Square and Nine Feet Tall."

Up in the state of Pennsylvania, Mac McKenrick, owner of Mac's Barn, has printed a folder entitled "A Few Facts About Modern Square Dancing." Briefly in a few paragraphs, it aptly covers such questions which might be asked about square dancing as to "Location, Age Groups, Expense, Wearing Apparel, Social Mixer and Healthful Exercise." These subjects

are ones which all square dancers should be ready to talk about to folks who might be interested in joining the hobby.

Another good idea to put square dancing before the public was presented a year and a half ago by the Dancer's Newsette, a publication of the Central Ohio Corporation of Dance Clubs. Extending for a period of eight months the Newsette sponsored a "Big Inch Contest" dedicated to encourage square dance clubs to get news and pictures of their activities into the local newspapers. Published material was measured by the column inch, with photos counting double, and the winning club was awarded a prize at the conclusion of the contest.



Attractive layout of "A Few Facts About Modern Square Dancing" attracts public eye.

As square dancers we should all be aware of anything we can do to present the square dance story to the public. We have much to tell and be proud of and there are many folks around who would enjoy sharing it with us.

## THE QUESTION AND ANSWER CORNER

**Q. We have recently been elected President of our square dance club and find the couple in office before us left an outline of projects for practically all of next year. Are we obligated to follow through with these plans or may we pursue our own ideas?**

**A.** The officers of a square dance club, while made up of specific individuals, are in actuality a group working together to express the ideas and feelings of the entire club and so should always reflect the majority of thinking.



However the reason a club changes officers is not only to give everyone an opportunity to serve but also to benefit from the new and fresh ideas of many people.

When a new slate of officers takes over it will undoubtedly find some carry-over from the previous year. This is as it should be to the extent that much routine business and planning can continue without pause. In addition if a Board has already made commitments to use a guest caller or to visit some other club, etc., the new officers by all means should honor these commitments.

On the other hand a current slate of officers should always look ahead to the time when they will no longer be in office and be certain that anything to which they obligate the club will be something that the entire group wishes and something on which a new board could be of help. Beyond that they should certainly be

## The WALKTHRU

fair to an in-coming Board and allow it the joy and experience of serving and working with the Club along its own lines and ideas.

**Q. A couple visited our club last night and at the end of the dance asked us to visit their group next week. But they were so noisy and rough that we don't wish to go. How can we get out of it without being unkind?**

A. As we all know there are many ways of making logical and plausible excuses for "getting out" of something. But this question brings up a point even more important and that is never judge an entire club by one couple. It's very possible that you might have a most enjoyable evening at their club dance. They may not be typical of all the members so you might give their dance a whirl.

We can't judge one club by one couple any more than we can judge one town by one caller. On the other side of the coin, though, remember when you go square dancing outside your home club you will be looked on as representative of your group, so do put your happiest foot forward.

**Q. What does a caller mean when he says he calls to the floor?**

A. During the first tip or so of a dance, a caller will find the average ability of a floor of dancers. From then on he will call to keep the entire floor moving. In other words he will not call to the newest dancer on the floor nor will he call only to challenge the ability of the most experienced couple. He will call the type of program which everyone attending can dance to and enjoy. By keeping the entire group dancing he is calling to the floor.

### BADGE OF THE MONTH



What prettier Valentines for this month of hearts and flowers than our silhouetted square dance couple featured on our Badge of the Month?

The Saturday Nite Dancers hold forth every-other-Saturday night in Council Bluffs, Iowa, and while the design of their club badge is *round*, they are in every sense of the word, a *square* dance club.

Designed by club member, Clarence Clark, the simplicity, neatness and easy readability of their badge makes it a welcome addition to Sets in Order's roll-call of Badge(s) of the Month.

## FOOD FOR THOUGHT AND ELSEWHERE

AT A GET-TOGETHER of the ladies during last summer's Asilomar Square Dance Vacation, the subject of refreshments at club dances was brought up and all in attendance echoed their desire for some new ideas of things to serve. All types of food were discussed from coffee and cookies to pot-luck suppers and full-fledged catered dinners.

(More on next page)



# The WALKTHRU

Several dancers at the meeting volunteered recipes of their own which they have found to be successful at club dances in the past, and for your use and enjoyment we are printing two here.

## 24 HOUR CABBAGE SALAD

*Berniece Graves, Seattle, Washington*

- 4 heads cabbage, chopped fine
- 2 green peppers, grated
- 2 carrots, grated
- 1 onion, grated

Dressing: Dissolve 1 tbsp gelatine in  $\frac{1}{4}$  cup water; heat  $1\frac{1}{2}$  cup sugar and 1 cup cider vinegar; cool and add 1 tsp celery seed, 1 tsp salt and  $\frac{1}{4}$  tsp pepper; add gelatine and cool to thickness of cream; then add 1 cup salad oil. Mix dressing with vegetable and let set overnight. Will keep for several days and flavor improves as it stands.

## WACKY CAKE

*Norma Berry, Hope, British Columbia*

- |  |                        |
|--|------------------------|
| $1\frac{1}{2}$ cups flour                          | $\frac{1}{2}$ tsp salt |
| 1 cup sugar  | 1 tbsp vinegar         |
| 3 tbsp cocoa                                       | 1 tsp vanilla          |
| 1 tsp baking soda                                  | 1 cup cold water       |
| $\frac{1}{3}$ cup cooking oil or melted shortening |                        |

Measure dry ingredients into sifter and sift into ungreased 9" square pan. Cocoa should be well mixed. Make 3 depressions in dry ingredients, pour oil into one, vinegar into second and vanilla into third. Pour cold water over all. Mix well with fork until dry ingredients disappear. Batter will be thin. Bake 30 minutes at  $350^{\circ}$ . Cool and frost in pan. (Do not turn out of pan.)

*By the way, when it's your turn to serve on your club's Refreshment Committee, won't you keep this Dancer's Walkthru column in mind and share your recipes with us? Your favorite stand-by or brand-new experiment will be welcome additions to other square dancers' recipe files.*

# SQUARE DANCE PARTY FUN (NOT AFTER, BUT BEFORE AND DURING)

Looking for a different way to notify members and/or invite guests to an upcoming dance? Are you desirous of attracting back some rather "of late" dancers on your membership list? Want to plan just a bit of entertainment during the evening? Perhaps this "Complete Our Jigsaw Square" invitation may be your answer.

Start with colorful pictures or advertisements from discarded magazines and cut each into eight odd shapes. If your dance notices are sent on postcards, paste one section on each card (or two if the invite goes to a couple); if your notices are sent in envelopes, paste the sections to the bottom of the letter or simply drop, loose, into the envelope.

Dance information on your club notice should stress the need for each person to bring his piece of a picture to the dance with him in order to complete the puzzle. You could even suggest that should a person find it impossible to attend, he give his invitation and puzzle section to a square dance friend and invite him to visit the club. You might also add such ideas as:

*Don't leave us hanging in thin air*

*We need you and your jigsaw to complete our square.*

— or —

*See you next Friday from 8:00 'til 11:00*

*Without you, our set will be only seven.*

Early in the evening, call a halt between tips and ask everyone to find and complete a square with the correct eight jigsaw puzzle pieces. These may be put together on the floor in the center of each square.

The first square put together might be awarded small prizes, perhaps Valentine's candy this month. If some squares cannot be completed, woe to the dancers who didn't show up.





# VOX SALTATOR:

## THE SQUARE DANCER SPEAKS UP



### MORE TEACHING TIME

*By Mrs. J. H. Miller — Dayton, Ohio*

I GUESS WE ALL WONDER what is wrong with our square dance picture today. I believe I have the answer to part of it. We took 24 weeks of class work and when we danced with the clubs we realized we still had a lot to learn. We stayed with dancing and attended various clubs several times a week until we became proficient enough to dance high or intermediate level.

So those 24 weeks of training were not enough. We had to augment by going out persistently to the dances. We enjoyed the dancing enough to stick with it in this way. Yet callers and teachers are trying to turn out high-level dancers in 12 to 14 weeks. I say it just cannot be done.

I will go along any time with the method of teaching which gives allemandes, right and left grands and pass thrus until they become automatic to the beginner. Yet last week we attended a new class just starting and believe it or not the caller-teacher on the first night of class was giving them box the gnat, square thrus and star thrus. I say this is rushing the beginner too much. I know just what will happen. When they have completed class work and dance with clubs they will goof sure as God made green apples; they won't know their left from their right; they will become confused with simple commands like allemande, etc. They also will have no styling whatsoever.

It seems to me that beginners should first be given those simple basics and that they should be taught and taught until they can execute a series of figures without batting an eyelash. I like the nice flow of square dancing and how easy it is to flow from one pattern to another and how much nicer the dance when the entire set dances gracefully.

If we keep up the way we are going I'm afraid we will end up with the old-time 50-50 barn dance or hoedowns instead of the easy, relaxing, smooth and graceful modern square dance. And this is my idea about what is wrong with our clubs. Too much rushing of the beginners so that they are unprepared for entry into the larger square dancing world. Let's take a little more time with them, teachers.

### THE WORTH OF THE NATIONAL CONVENTION

*By John Wald — St. Paul, Minn.*

SEVERAL OF OUR NATIONAL CALLERS and leaders see very little value in the National Convention and some even claim that it hurts square dancing. I for one disagree and believe that despite the problems of sound, dancing surfaces, hot weather and housing conditions, the conventions to date (and I have attended all but the first two) have contributed much to our square dance movement. A very favorable impression and a new concept of what square dancing means has been left in every area that has hosted a convention. The collection of many thousands of square dancers in one place, the fine appearance of the dancers, the fine behavior and clean fun of square dancing is amazing to the non-dancers and to the "City Fathers" as well.

If you analyze the Convention, what have you got? A large gathering of square dancers without a main speaker, no big banquet and where all in attendance pay their own way. It's a regular 3-ring circus presenting dancing, workshops, panels, exhibitions and various shops. Then there is the meeting of friends from other areas and previous



conventions or camps and the search for good eating spots and the after parties. Compare this convention to a state fair where mother can show off her best jam, father his prize bull and the kids the results of their 4-H activities. Let us say that the National Square Dance Convention is the state fair of square dancing where the callers and round dance leaders, big or small, can show off their wares, where the dancers can show off their fancy clothes and where everyone can have a good but tired time.

To say our square dance conventions have been perfect would be far from the truth. However, every committee man and every worker on the conventions makes a real honest effort to give those in attendance the best convention possible. Misunderstandings, unkept promises and events over which there was no control have hampered some of these efforts.

It is true that sometimes callers attempt to show off how much they know — or don't know; that others should not have been calling at all; that some round dance leaders have been poor teachers or that dances were taught without records being available for sale. It is true that housing, parking, sound, dancing surfaces, have not always worked out perfectly but often these things are large to the person involved and small as regards the convention itself. In my judgment the conventions have been a success and we have returned home tired but glad that we made the trip which gave us stimulation for continuance in our square dancing fun.

I write this not because Minnesota will host the 1963 National Square Dance Convention in St. Paul but because I feel sure that each year, Minnesota no exception, the committee members and all workers connected with our National will make every effort to eliminate the faults and problems of the past 11 conventions. We will be happy if you will all come and enjoy our Northern hospitality.

### **TAKE OFF YOUR HAT!**

*By Al Berry — Hope, B.C., Canada*

**M**AY I SOUND OFF on a pet peeve? Where is the courtesy in a man who square dances with a cowboy hat on? When I see a hat bobbing around a square dance floor I can't help but wonder what kind of manners that fellow has.

I think that it is discourteous to wear a hat while dancing. We don't when we are ballroom dancing. Why do we allow it in square dancing?

Callers are the worst offenders. There are some who seem to feel that the position they hold places them above the obligations of common courtesy. Actually the reverse is true. A caller must at all times strive to be above reproach in all his actions. Maybe no one has suggested this approach to these fellows but then, I don't think it should be necessary.

Someone once said, "You can't teach courtesy." Maybe that's right but — let's try, anyway. Come on, everybody — hats off!

### **THE "JOYS" OF SQUARE DANCING**

*By Barbara Weiss (High School Student) — Kenmore, N.Y.*

**S**QUARE DANCING IS LOTS OF FUN for it keeps me busy learning something new as well as meeting lots of new friends. The first thing I had to learn was my *right* from my *left*. And that wasn't easy. In square dancing you have to obey the calls quickly; if you don't know your right from your left, you're *lost*. I can well remember staggering around, completely bewildered; everybody grabbed a hand and pulled me in the nearest direction. Fortunately nobody was ever seriously injured as a result of my hard landings in unexpected parts.

Learning the correct way to "honor my partner" was pretty dangerous for me. If I bowed I nearly always bumped my corner a few feet out of the square and received a dirty look in return. If I curtsied I would hear a joint or two crack, greatly amusing



those who heard it, too. I gradually became accustomed to the curtsy, merely by practicing for a few minutes before I started to dance.

Learning which swing to use was a lot of fun. There are the standard waltz position and the new waist swing. I put my arms up for the waltz position and my partner wants to use the waist swing. I decide I'll conform and use the *waist* swing and *he'll* decide to conform to use the waltz position. It creates a pleasant little diversion in which you find out your partner's preference in regard to the swing position. And by the time you decide which swing to use, it's too late; everybody is doing something else.

One of the many problems after learning the basics of square dancing is the healthy person who simply *must* sweep me off my feet. I very well remember a boy who took me completely off my feet last year; a rather delightful experience but not right for a "conservative" square dancer. I overcame that by becoming a dead weight in his arms while smiling at him charmingly.

A great problem is trying to remember the calls. Let's see — a do paso. Isn't it a right to your corner, left to your partner, and a right to the next? Or is it a left to your partner, right to your corner and left back to your partner? Oh, well. By the time I have this call figured out the caller has something else in mind which he simply *must* teach me.

I have always held that the star figures are fun, *if* you know how. There is nothing more thrilling than having all four ladies or gents go into the middle of the square, clamp hand over wrist and hang on for dear life. By the time you become unhinged again, you may think you've lost a hand.

But square dancing *is* fun. It is a pleasant way to exercise and I would suggest it to anyone who wanted: (a) to take off weight; (b) to lose some hair; (c) to gain *grey* hair early in life; (d) to escape cutting grass or shoveling snow; and (e) last but *not* least, to those who want to have a really enjoyable time.

## TO MAKE DANCING EASIER FOR EVERYBODY

*By Eli Sexton — Arlington, Va.*

**A** NEW BASIC IS NOT GOOD MERELY because it is (sometimes) usable and follows the flow of the dance. New ones have the fatal fault of driving *old* dancers from the field. Miss one or two dances in your club and you find that the squares are doing things you never heard of. You are bluffed, sit out a few and maybe do not return. You may even drop squares although you love them, as I have known some dancers to do and as I have been tempted to do myself.

This should be our rule, rather: that *any* experienced dancer may go into any dance and do it well. He should not have to be coached continually. What is the use of visiting new clubs or taking in dances as you traverse the country, if you are continually meeting new quirks that you don't know? You get in the way of know-it-all new dancers and must either be a bother or *quit*.

There are plenty of fine older movements that might well be revived. Let's try to keep the routines stable so that oldsters don't drop out.

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**L**IKE TO SPREAD THE GOOD WORD? Everyone in square dancing must indeed have a certain degree of pride in his chosen hobby. This is most frequently evidenced as you encourage your non-dancing friends into their first beginner class. Now that you have them involved in the actual dancing why not go a step further? Introduce them to *Sets in Order* and encourage them into being regular readers. The ideas, pictures, cartoons, and background in square dancing may be just the encouragement they need, and, after all, aren't we looking for ways to make these people *permanent* members of the square dance family? *Remember—subscribing to Sets in Order is an investment in better dancing.*



## STYLE SERIES:

### GRAND SQUARE VARIATION THE GRAND STROLL



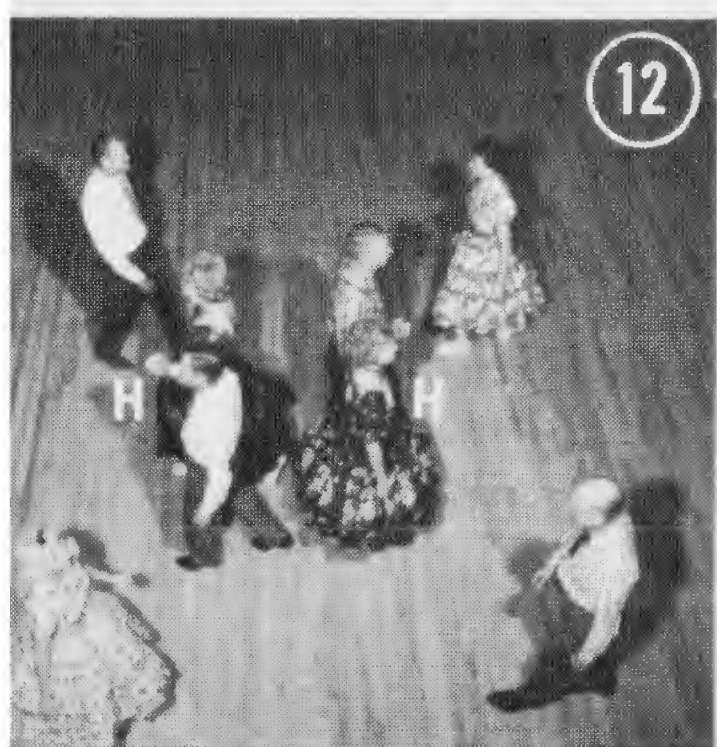
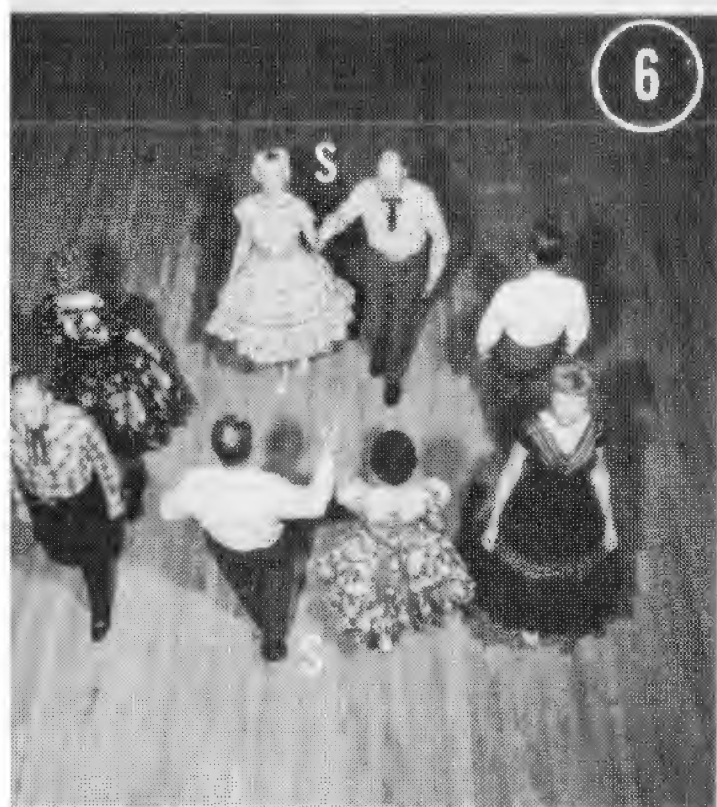
ONCE WE STARTED OUT with variations of the Grand Square we had the feeling that we had started an endless train of adaptations (See Sets in Order December, 1961). Here is still another variation called The Grand Stroll.

In this figure dancers will always move forward as in the case of the Grand Prowl. However, they will alternate between Star Thrus and Left Star Thrus as they meet each new dancer. The heads, for instance, will remember that in the course of the 32-beat movement they will do a Star Thru, a Left Star Thru, and then a Star Thru again. Side couples will do a

Star Thru, a Left Star Thru, a Star Thru, and a Left Star Thru.

Unlike some of the others in this series the heads and sides will not be doing their turn-unders at the same time. Now let's check it out.

Starting from a square (our dancers have just moved into home position, figure 1) the sides will turn back-to-back and move forward to the corner spot as the heads move in (2). Heads will Star Thru and the sides — upon reaching the corner — will turn (3). The heads will Pass Thru as the sides will meet at the head position (4) and then Star Thru (5).



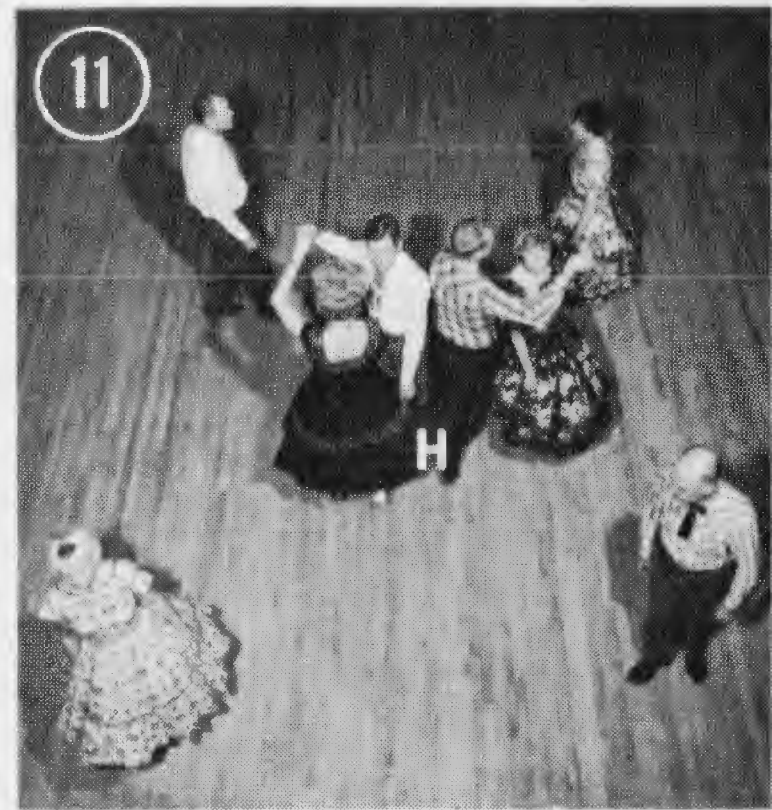




Heads, now at the side positions, turn their back on this partner and move forward to the corner, as the other couples move into the center (6). Reaching the corner the original heads turn and move forward as the sides Left Star Thru in the center (7), then move out to the side lines (8). At this point, the figure is half completed.

The sides now turn their back on this partner as the heads Left Star Thru (9) and move into the center (10). Reaching the corners, the sides turn and the heads Star Thru in the center (11), then move forward to the outside.

The sides move toward the head positions (12). Reaching the head spot, the original sides Star Thru while those at the side positions turn their back on this girl (13) and move forward to the corners (14) as those in the head positions move into the center and do a Left Star Thru (15) then moving to the outside as the original heads turn at the corner and move toward home (16). On the 32nd count of the movement all eight of the dancers have reached home (17) and turn to face the center of the set. (At press time we have been unable to find the names of the authors of the Grand Stroll, but hope to remedy this in the near future.—Editor)





# ACCESSORIES FOR THE TEACHER/CALLER

Roland T. Onffroy, Boise, Idaho

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This is the final installment on the subject of sound systems as presented by caller-teacher Onffroy. In the past the author has written a good many articles on sound systems in a moderately technical vein. However, in this series, he has presented the aspects of sound equipment directing it to the average individual who knows little or nothing about electronic gear and its many complexities. Those of you who like highly technical articles should excuse us for over-simplification. On the other hand, we feel it rather refreshing to have an article on this subject that we can all enjoy.—Editor.

---

Several accessories are available to aid you in producing good sound. A record brush is sometimes hung on the pickup arm ahead of the needle to pick up dust from the record grooves. Watch out that this does not affect the needle pressure and cause the needle to jump out of the groove.

A stroboscopic disc will tell you if your turntable is rotating at the correct speed. Always check a record's speed when the record is just starting and the tone arm is on the outer grooves of the disc where there is the greatest needle drag.

An "output meter" is valuable in measuring the level of the sound coming from your amplifier. It is connected across the speaker line and tells you if the voice is riding above the music. You can write down the readings needed in various halls and use them for future performances in the same halls.

## Monitors

The purpose of a monitor is to help the caller fit his calls to the music. The theory is this. Assume that you are calling to the music as it comes from one of the "house" speakers and this speaker is, say, 25 feet away from you. By the time the sound gets back to you from the speaker, you are calling out of time. You are late, that is, behind the music.

Some callers like to have a "music only" type of monitor right at the caller's stand. They can then call right on the beat just as if a live orchestra were behind them. To assure balance between voice and music an "output meter" is used. Other callers like to hear their voice with

the music. They may use a "house" speaker which is placed near them or a separate monitor which is equipped with a "music plus voice" feature. These callers claim they can get a truer picture of the balance between music and voice than with the "music only" type of monitor.

Care must be used with a music plus voice type so that "howling" does not occur. Howling results when sound from the monitor speaker feeds back into the microphone and circulates to build up an audible oscillation. It is cured by turning down the mike volume control or changing your position relative to the monitor. Cupping a mike with your hands also can cause howling.

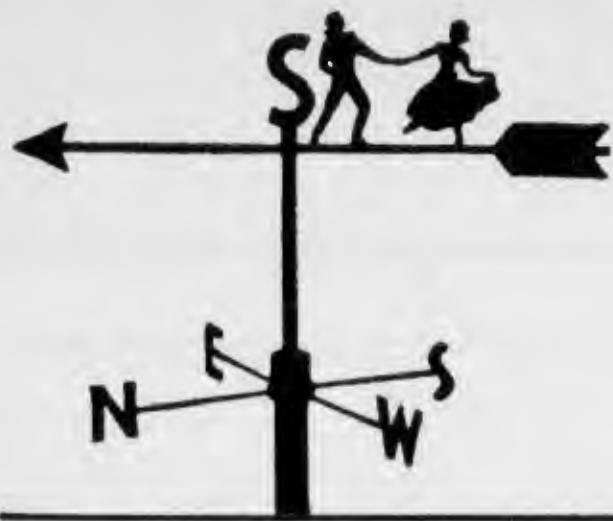
My advice is to try both types of monitors and choose the one that pleases you and best allows you to get the job done. Buy a good monitor, not the cheapest amplifier you can get.

It is always wise to be prepared with extra cords, plugs, wire and fuses. A few tools often come in handy in case of breakdown. These include jackknife, large and small screwdrivers, long nose pliers, diagonal cutters, soldering iron and solder. If you are not a handyman and you have an important job it may be advisable to carry a complete spare outfit, or at least arrange to have one immediately available.

It is difficult to foresee all the situations you'll get into with sound problems and it is even more difficult to tell the complete story on square dance sound in these short articles. I hope I have given you a few ideas which will help you along a very difficult road. Remember that through your sound system you will bring fun to thousands of people in your calling career. It is a complex piece of equipment and the more you learn about it, the better you will be able to use it.

In the fast moving electronic age, new equipment is constantly appearing on the market. So keep abreast of the new developments. If you should happen to see a transistorized caller coming along down the street, stamp on him quickly or you will find yourself out of a job. *Good luck to you!*





# ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Michigan Meandering

Star Twirlers had a special dance on Sunday P.M., January 27 with Singing Sam Mitchell, formerly of Arizona, as the caller. The dance was held at the Baldwin High School in Baldwin. Star Twirlers have a membership of 28 couples and dance 1st Tuesdays at the Reed City School; 3rd Saturdays at the Baldwin School. Al Paschka of Manistee is the club caller.

—*Thelma Snyder*

## Ohio Observations

Toledo Area Square Dance Callers' Assn. is sponsoring a 5-day excursion trip to the 12th Annual Square Dance Convention to be held in St. Paul, Minn., next June 20-22. The same group will hold their Second Promenade Jamboree on March 17 at the Toledo Sports Arena, with squares, rounds and workshops.

—*Alice Eisenman*

## Virginia Variety

The rebirth of western square dancing in Norfolk has been accepted with enthusiasm by both civilian and military residents. Merrimac's Square Dance Club recently graduated their first class of dancers and started their "Greenie" night with five registered squares. Student night is Tuesday from 7-9:30 P.M. and the graduates dance on Saturday from 8-11 P.M. Caller-Instructor is Harry Benson, formerly stationed in Japan and Germany. Visitors to Norfolk can have dance information by telephoning Wm. McKinney at 588-0998.

At the last Richmond Square and Roundance Festival Lew Wright acted as toastmaster, honoring the entire staff. The associate callers were introduced by nick-names that *almost* fitted them. Past festival directors were organized into a club known as "XFD" (Ex-Festival Directors) and each received a lapel button and a badge.

## Louisiana Lore

The 4th Annual Cenla Square Dance Festival will be held March 29-30 in Alexandria.

MC's will be Red Warrick of Kilgore, Texas; Red Donaghe of Houston and Oscar Hilding of New Orleans. Round dancing will be under the direction of Al and Mildred Boutillier of New Orleans. There will be a Friday night dance, Saturday afternoon workshops for square and round dancers and the big dance Saturday night. One of the features is the presentation of the Docey Awards, recognition given to a caller and a couple who have been outstanding in the area square dance activities. General Chairmen of Cenla are the Herbert Kraushaars.

—*Mae Serrill*

## Mississippi Merry-Making

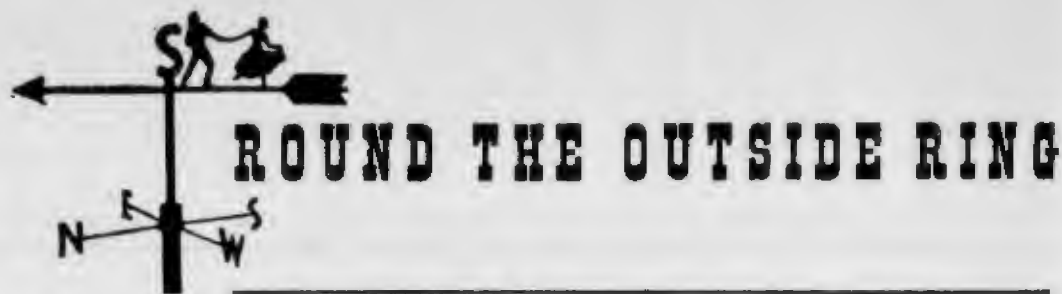
The 8th Annual Mississippi Square Dance Festival will be held in Jackson on February 15-16. Marshall Flippo will call the Friday night dance and on Saturday Nita and Manning Smith will handle rounds, Arnie Kronenberger the square dance portion of the day. The festival is sponsored this year by Circle Eight and Belles & Beaux of Jackson and will take place in the beautiful Olympic Room of the Heidelberg Hotel. Festival Chairmen are the John Browns. Frank Lane is also going into Jackson for a Pre-Festival Warm-up Dance on February 4. He's just the boy who can do it, too.

—*Shirley Brown*

## Nevada Notes

A callers' association formed in Reno is now entering its third year. Frank Ingram is the new president, Paul Tramble vice-president and Henrietta (Hoot) Zeme the secretary-treasurer. New officers are elected each year on the 2nd Sunday of November, the meetings being held in Tom Zeme's auto repair shop known as Tom Zeme's Square Dance Barn. The meeting spot came about when, due to the difficulty of obtaining halls and the high rentals, Tom decided to re-do his shop. He insulated the ceiling, walls and doors — painted the walls palpitating pink and built benches along the sides which he painted a bright green. The whole thing





dances about 14 squares and is probably the cleanest auto shop in Reno!

Reno's Twentieth Century Club is about 12 years old and so is the Sashayers. Aside from these, other clubs in Reno are: Merry Mixers, Odds & Ends, Left Footers, Fireball 8's, Promenaders, Twirlaways, Sagefoot Steppers and Near and Far Folk Dance Group. Most clubs average 3 to 4 squares; all have beginner groups and classes going most of the time.

Reno also has a dancers' council — Reno Inter-Club Square Dance Council. —*Hoot Zeme*

The 16th Annual Silver State Square Dance Festival will be held in Reno on May 3-5. Featured leaders will be Chuck Raley, Bud Grass, Bill Barr and the Larry Jessens. There will be dancing events and after parties galore. For further information write Elva Jones, Festival Chairman, 2201 Wedekind Rd., Reno, Nevada.

#### **Texas Talk**

Don't forget the Space Theme 11th Annual Round Dance Festival scheduled for the Grand Ballroom of the Rice Hotel in Houston on February 15-17. Instructors will be "Dancestro-nauts" Jack and Darlene Chaffee of Aurora, Colo. and Carl and Clare Brunning of New Orleans, La.

—*Mary Mallard*

#### **D. C. Doings**

The 4th Annual Spring Festival of the Washington Area Co-operative Assn. will be held at the Sheraton Park Hotel in Washington, D.C., on March 14-16. Mike-stars will be Arnie Kronenberger, Marshall Flippo, Les Gotcher, Lee Helsel, Johnny LeClair and Bob Van Antwerp on squares; the Manning Smiths, Jack Stapletons and Joe Turners on rounds. For Registration information write Steve Hunter, 7232 Calvert St., Annandale, Va.

#### **Wyoming Welfare**

For the first time in many years square dancing is being represented by the Central Wyoming Square Dance Council in Casper. Logan Bush of Douglas is president and Ruth Komma of Casper is serving as recording secretary. More effective methods of idea exchange are hoped to be gained by the formation of the council.

Star Promenaders of Casper featured Jerry Haag as a special caller at Sunrise Shopping Center on January 18.

—*Ruth Komma*

Four generations of the dancing Scott family of Powell were represented on floats during a County Fair Parade. Walt Scott's father danced with Walt Scott's wife; his brother Wayne danced with his wife; his boy Mickey drove one truck and his two year old daughter rode the float with his mother, also a square dancer. Walt Scott called, to make the circle complete.

#### **Colorado Cavorting**

Traveling square dancers in the Denver area will be welcomed at the Hoops and Ties Club of Longmont, which meets 2nd and 4th Monday evenings during the months of September thru May at the Mountain View School.

—*Betty Buzzard*

Pete and Ruth English, who call and teach round dancing, too, have left the Washington, D.C. area for a new venture in Monument, much to the sorrow of their D.C. Clubs; Buttons & Beaux, Hicks 'n' Chicks and the Rounders.

—*Joan Russell*

#### **Idaho Idiom**

Idaho is planning a Statewide Square Dance Festival to be held in Boise on July 19-21, commemorating the Territorial Centennial.

—*H. B. Marmon*

#### **Hawaii Hoedown**

Square dancing at the East-West Center in Honolulu has resumed for the winter season. Students at the Center come from many lands for special studies and have taken wonderfully well to square dancing in past years.

#### **British Columbia, Canada**

February 1-10 inclusive are the dates that Vernon will be celebrating its Third Annual Winter Carnival. In this connection the Vernon Square Dance Committee is pleased to announce that Ray Lindenau of Hoquiam, Wash., will be the M.C. and caller for the Winter Carnival Jamboree at the Senior High School, February 9 at 8 P.M. The after-party lunch will be something a little different for the area, a smorgasbord style spread put on by the Allison Hotel in their ballroom.

—*Earl Gokey*

There are 60 new dancers in the beginners' class with Al Berry in Cultus Lake. After 12 lessons the group is gaining constantly in enthusiasm. Al also calls for 108 children before each regular club dance. The second regular





## ROUND THE OUTSIDE RING

club dance of the season had 120 paid-up members present. On November 24 the folks had a "Barry-Berry" night with guest caller Barry Garland of Seattle joining Al Berry at the mike.

—B. Caruthers

### Ontario, Canada

Some 21 couples went down by chartered bus from Sault Ste. Marie to Traverse City, Mich., on November 24 to dance on the television program, "Paul Bunyan Promenade," on station WPBN-TV, Traverse City. Bill and Anne Smith are callers for the traveling group who planned also to dance to Rip Ripske later that same evening.

—F. J. Noble

### Alberta, Canada

Bill Savage has piled up something of a record, having been on radio with a program, Square Dance Review, for the past six years. In spite of changes and time-switching due to hockey, football and the like, Bill continued with the program, but one last switch was too much so he moved over to another station, CHEC, where he started a new show on December 3. This station broadcasts on both AM and FM and has better coverage. Bill's new show is heard for 15 minutes every Monday evening at 7:30 P.M., very good listening time.

### Washington Wandering

In order to keep its dance program in line with the choice of the members, Do Si Do Club of Spokane conducted a "countdown poll" to see how many state "Dance of the Month" selections dancers would like taught during the season. The resulting vote for four out of a possible eight or nine dances bears out the club's attempt to keep a happy medium in the round dance area between concentrating on

the new and relaxing on the old. It is thought that the decision will benefit both callers and dancers and indicates that this 23-year-old club continues to favor moderation. —Thad Byrne

### California Capering

Curly Q's of Santa Maria presented George Elliott of Van Nuys at a dinner dance at the Vandenberg Hotel on December 9. Dinner dances in an elegant atmosphere are becoming more and more prevalent in square dancing and provide an interesting occasion for that special party.

Imperial Valley Square Dance Association of El Centro, with Frank Kamps as president, had their Tenth Annual Square Dance Festival at the National Guard Armory there on January 25-26.

—Jean Skipping

### Illinois Items

Chicagoland Round Dance Leaders' Society met at the Harvard Congregational Church in Oak Park on December 16. Chairman of the Dance Presentation Program was Esther Willis. Four easy level and four intermediate dances were presented and those selected for January were: Tennessee Two-Step and Any Time. President Ken Olson conducted a short business meeting and members were alerted to be on the lookout for suitable halls for the 1963 Spring Festival. The Gene Arnfields were appointed as Chairmen for the January meeting.

—Char-Lee Weiler

Swinging Squares of Aurora will sponsor the 2nd Annual Night Owl Dance on March 30. It will feature many popular Illinois callers as well as visiting callers from surrounding states. Some callers already tabbed are John Hendron, Fred Douglas, Dale Manson, Bob and Zella Lewis, Russ Bone, Don Finrock, Pat Braffet and many others. All proceeds go to charity so callers and committees donate their services. \$540.00 from the 80 squares attending this affair last year was donated.

An appropriately nautical theme dominates this photo of the guiding lights for California's 10th State Convention next spring. General Chairman is Bill Tickell, at the left in the top row.



SETS in ORDER, FEBRUARY, '63





SPEND YOUR VACATION WITH "DECKO" DECK THIS SUMMER

# "CAPON CAPERS" SQUARE DANCE

*Vacation*

JUNE 16TH TIL JUNE 21ST, 1963

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TOM and BETTY JAYNE JOHNSTON

In the mountains of West Virginia at Capon Springs  
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## 7th ANNUAL POW-WOW

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"DECKO" DECK - JACK JACKSON - McMORRAN

Wigwassan Lodge on Lake Rosseau  
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MUSKOKA, ONTARIO, CANADA

August 18-23, 1963

## LURAY WEEK-END

November 8-9-10th, 1963

Luray, Virginia





*February 1963*

**C**HALLENGE, WE'VE COME TO DISCOVER, does not necessarily mean the releasing of untold reams of new material. Often new movements simply become a crutch — because until the dancers are taught what a term means they naturally remain in the dark. On the other hand, when the dance is skillfully woven from material generally known by the dancers and still maintains a high degree of interest, this we like to think is *challenge* at its best.

Here, for your repertoire, are some variations on some very uncomplicated movements. George Elliott uses these, not only in the class-work, but in regularly calling to groups of all levels. Give them a try.

### **CIRCLE EIGHT**

Allemande left the corner doe  
Come back to your honey hook a right elbow  
To a wrong way thar  
Boys back up in a left hand star  
Spread the star but not too much  
Box the gnat and throw in the clutch  
Meet your own with a right hand round  
All the way round  
And allemande left when you come down

One and three go forward and back  
Go down the middle and pass thru  
Split the ring go around two  
Join that pair and line up four  
Forward eight and back once more  
Box the gnat across from you  
And come right back a right and left thru  
Four ladies chain  
And chain right back  
Catch 'em by the left for an allemande thar  
Boys back up a right hand star  
Throw out the clutch put her in low  
Twice around the ring you go  
Pass her once  
Same girl a left allemande  
Partner right, right and left grand

Ladies to the center and back to the bar  
Gents to the center a right hand star  
Turn the opposite lady to an allemande thar  
Boys back up in a right hand star  
Throw out the clutch, pass one by  
Swing the next one on the fly  
Then left allemande

Allemande left and the ladies star  
Gents promenade but not too far  
Same girl allemande left  
Gentlemen star  
Girls promenade, not too far  
Same girl an allemande thar  
Boys back up in a right hand star  
Slip the clutch, left allemande  
Go back one and promenade  
One and three wheel around  
Pass thru go on to the next  
Pass thru and face your partner  
That's old corner, left allemande

Ladies to the center and back to the bar  
Boys to the center a right hand star  
Go all the way around  
A left to your own for an allemande thar  
Boys back up a right hand star  
Slip the clutch, left allemande  
Partner right, right and left grand

Circle to the left and around you go  
Partners all a do paso  
Partner left and corner right  
Back to your own a left hand swing  
Go once and a half and the gents go in  
And throw out the clutch and put her in low  
Pass her twice just say hello  
Corners all a left allemande  
Partner right go right and left grand

Allemande left and an allemande thar  
Go right and left and you form a star  
Boys back up but not too far  
Spread the star but not too much  
Swat the flea and throw in the clutch  
Pass her once and say hello  
Next time around same girl a do paso  
Partner left and corner right  
Back to your own a left hand swing  
Four gents star, go cross the ring  
Opposite lady a left allemande  
Partner right a right and left grand

Allemande left and allemande thar  
Go right and left and form that star  
Boys back up — not too far  
Now shoot that star to the heavens whirl  
Go right and left to the second girl and star again  
Now you back 'em up boys but not too much  
Do half sashay and throw in the clutch  
You pass her once and don't be late  
Next time around same girl a catch all eight  
Right hand half way round  
Back by the left like a left allemande  
Partners all a right and left grand



### DIAGONAL HOPPER #TWO

By Gordon Blaum, Miami, Florida

Head two ladies chain across  
Turn this Sue then promenade half way around  
Come into the middle and star thru  
All four men diagonal Dixie chain  
All eight U turn in (or face the middle), back  
away  
Pass thru, wheel and deal, men roll back around  
one girl  
Start a Dixie chain, lady left, gent right  
Allemande left

### SIDES DIVIDE VARIATION

By Hal Lewis, Los Angeles, California

One and three move up to the middle and back  
Forward again go right and left thru  
Turn a little girl and half square thru  
Go right and left thru with the outside two  
Turn a little girl and dive thru  
Square thru four hands around  
Sides divide and box the gnat, face to the middle  
Go right and left thru and turn a little girl  
Dive thru, substitute, square thru four hands  
around  
Heads divide and star thru, go right and left thru  
Turn a little girl and dive thru, substitute  
Square thru four hands around  
Sides divide and box the gnat  
Face to the middle, go right and left thru  
Turn a little girl and dive thru, substitute  
Square thru four hands around  
Heads divide and star thru, go right and left thru  
Turn a little girl and dive thru, substitute  
Square thru three-quarters around, left allemande

### SINGING CALL \*

### WRECK OF THE '97

By Buford Evans, Prairie Village, Kansas

Record: Blue Star 1643, Flip instrumental with  
Buford Evans

OPENER, BREAK and CLOSER

All four ladies promenade go once around and  
swing

Old 97's coming down the line

Allemande left then allemande thar, go right  
and left you star

Gents back up and make an allemande thar  
Shoot that star go full around, corner box the  
gnat

Yank that throttle back grand right and left  
you go

When you meet your lady promenade the line

Old 97's gotta stay on time

FIGURE

Head two ladies chain to the right turn the girls  
around

Chain then on, they're halfway round the ring

Head two couples square thru four hands around  
you do

Meet the sides and do a right and left thru

Now dive in and California twirl, swing the  
corner maid

Swing that little gal and promenade

Take her to the roundhouse at the end of the  
track

Swing her once then she'll be coming back

### ECLAIR

By George Vagtborg, San Diego, California

Side ladies chain across the way  
Then one and three half sashay  
You star thru, then star thru  
Do a right and left thru  
Then pass thru, wheel and deal  
Center four right and left thru  
Keep in time, pass thru, star thru  
Bend the line, left allemande

### THE NUT CRACKER

By Milton Lease, Palm Springs, California

Head couples half sashay  
Then half square thru across the way  
Do sa do, go full around  
Make a line when you come down  
(two men, two ladies together)  
Just two men are facing a girl  
Star thru then California twirl  
Separate go around just one  
Into the middle and you all turn back  
Do sa do go full around  
Make a line when you come down  
Just two men are facing a girl  
Star thru, then cross trail  
Go around one, split the pack  
Into the middle and you all turn back  
You're facing your corner  
Do a left allemande

### DOUBLE OR NOTHING

By George Kast, New Orleans, Louisiana

Four ladies chain across the town  
Take 'em by the left and turn 'em around  
Then promenade and don't slow down  
One and three wheel around  
Star thru the two you found  
Inside four California twirl  
Double pass thru  
First one left second one right  
Star thru the first in sight  
Inside four California twirl  
Double pass thru  
First one left second one right  
Right and left thru the first old two  
Turn the girls and cross trail  
Left allemande

### HAVOC

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back with you  
Same old two a half square thru  
Right and left, pull her thru  
But U turn back and star thru  
Split the ring go around one  
Back to the middle star thru  
Cross trail, left allemande

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### GO BOOM

By Al White, Alta Loma, California

One and three up to the middle and back  
Star thru and pass thru and star thru  
California twirl and bend the line  
Go forward eight and back, right and left thru  
Across the track, pass on thru to the next  
And star thru  
Inside two California twirl and substitute  
And pass thru, star thru, California twirl  
Bend the line, go forward eight and back  
Right and left thru, pass thru  
On to the next star thru  
Inside two California twirl, substitute  
Square thru three-quarters round  
To the rhythm of the band, left allemande

### WAKE UP THE SIDES

By Madeline Allen, Larkspur, California

One and three bow and swing  
Promenade the outside ring  
Two and four right and left thru  
Finish it off with a half sashay  
One and three do a right and left thru  
Turn right back with a curlique  
Those who can do a do sa do  
Same four do a curlique  
The other four do a Dixie chain  
Both turn right around just two  
Down the center with a Dixie chain  
Four men turn back, left allemande  
Men go right, right and left grand

### SIX WHEEL AND DEAL

#### NEAREST ONE

By Gordon Blaum, Miami, Florida

Head men swing your gal and spin her to the right  
Line up three on the sides  
Forward six and back you reel  
Pass thru like a wheel and deal  
Lone men (heads) pass thru, both turn right  
Around one lady stand three in line  
Lone ladies (heads) promenade one-quarter round  
Forward six and back you reel  
Pass thru like a wheel and deal  
Lone ladies (heads) pass thru, both turn left  
Around the nearest one (your own) stand three in line  
Lone gents (sides) promenade one-quarter round  
Forward six and back you reel  
Pass thru like a wheel and deal  
Lone gents (original sides) pass thru, both turn right  
Around the nearest one you stand (your own)  
Lone gents (heads) promenade one-quarter round  
Forward six and back you reel  
Pass thru like a wheel and deal  
Lone gents (heads) pass thru turn right  
Around the nearest one you stand  
Lone ladies (heads) promenade one-quarter round  
Four men go forward and left square thru four hands  
Find your corners all, left allemande

### BREAK

By Wendell Abbott, Stockbridge, Michigan

Two and four go right and left thru  
Head ladies chain to the right you do  
New head ladies chain across  
Turn this girl and square thru  
Four hands around to the outside two  
Now right and left thru the outside two  
Then dive thru, pass thru  
Square thru four hands around  
And a quarter more, that's five hands  
Then allemande left with your left hand

### WILD CASTING

By Lloyd Litman, Cleveland, Ohio

Heads cross trail, go round two, line up four  
Go forward up and back once more  
Pass thru, cast off three-quarters round  
Inside two right and left thru  
Same two cross trail round one, line up four  
Pass thru, cast off three-quarters round  
Inside two right and left thru  
Same two cross trail, round one line up four  
Pass thru, cast off three-quarters round  
Inside two right and left thru  
Same two pass thru, left allemande

### SINGING CALL \*

### SUMMER ROMANCE

By Ruth Stillion, Arcata, California

Record: Windsor No. 4816, Flip instrumental  
with Ruth Stillion

FIGURE AND BREAK:

Walk around the corner alone, turn a left  
around your own  
Chain all the girls across the town  
One and three a right and left thru, then when  
you do  
Just promenade 'em halfway round  
(Lead to) the right — a right and left thru,  
turn with that Sue  
Star thru and do-sa-do a new date  
Star thru and circle up four, around the ol' floor  
Heads you break to make a line, go up and back  
Go right and left thru, turn to cross trail thru  
Allemande the corner, weave that ring  
Go walkin' right on by your partner  
Swing the next one swing — a couple of times  
(Girls) you walk inside of the town, go one time  
around  
Box the gnat to promenade for me  
Well, it's like a summer romance, that happened  
by chance  
'Cause you were there to swing with me  
SEQUENCE  
Figure and Break twice for heads, twice for sides  
(\*)Alternate promenade patter:  
Now, it's like a trip to the stars, to Venus or Mars  
Honey — when you swing with me  
Now, it's like a royal affair, with everyone there  
Swingin' with a brand new she  
ENDING TAG:  
It was just a summer romance, but, oh, what a  
dance  
Honey — when you swing with me, really swing  
'Cause, oh, what it seems to be



# **INSTANT HIT**

## **LUCKY**

By Pete and Ann Peterman, Fort Worth, Texas

**Record:** Belco 204

**Position:** Intro: Open, facing LOD; Dance: Semi-Closed, facing LOD

**Footwork:** Opposite, Directions for M unless otherwise noted

**Meas**

**INTRO**

**1-4 Wait 2 Meas: Step Apart, —, Point, —; Step Together (to Semi-Closed), —, Touch, —;**

In OPEN pos (inside hands joined) balance apart (M twd COH — W twd wall), hold 1 count, point R twd partner, hold 1 count; step together in SEMI-CLOSED pos on R, hold 1 count, touch L to R, hold 1 count.

**DANCE**

**1-4 Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Dip, —, Recover, —;**

In Semi-Closed pos facing LOD two fwd two-steps: step L XIF of R, back on R, back on L XIF of R, back on R; dip back on L (W back on R), hold 1 ct, recover fwd on R (turning to face partner and wall in BUTTERFLY) pos, hold 1 ct.

**5-8 Side, Close, Cross, —; Side, Close, Cross, —; Side, Behind, Side, Behind; Side, —, Through, —;**

Keep both hands joined in Butterfly pos M facing wall and step side LOD on L, close R to L, L XIF of R (W XIF) twd RLOD, hold 1 ct; step side RLOD on R, close L to R, R XIF of L (W XIF) twd LOD, hold 1 ct; step side LOD on L, R behind L (XIB), side LOD on L, R behind L (W XIB); step side LOD on L, hold 1 ct, step thru twd LOD (to SEMI-CLOSED) on R, hold 1 ct.

**9-16 Repeat action of Meas 1-8, ending in BUTTERFLY pos M facing wall and both hands joined.**

**17-20 Side, Behind, Side, Touch; Side, Behind, Side, Touch (W Wrap); Unwrap, 2, 3, Touch; Change Sides, 2, Face, Touch;**

With both hands joined in Butterfly pos M facing wall step side LOD on L, R behind L, side LOD on L, touch R to L; as M repeats vine in RLOD, R,L,R, bring joined M's L and W's R hands between partners, around and over W's head turning W L face into WRAP pos, M's L and W's R hands joined in front, M's R and W's L hands joined at W's R hip, end both facing LOD in Wrap pos and touch L to R (W R to L); releasing M's L and M's R hands M step in place L,R,L, touch R to L as W unwraps R face twd wall R,L,R, touch L to R ending in OPEN pos facing LOD M's R and W's L hands joined; under joined hands change sides M turning R (W L face) R,L,R, touch L to R ending in BUTTERFLY pos M facing COH both hands joined.

**21-24 Repeat action of Meas 17-20 in RLOD, ending in BUTTERFLY pos M facing wall, both hands joined.**

**25-28 Side, Behind, Side, Pivot; Side, Behind, Open, Touch; Vine Apart, 2, 3, Touch; Vine together, 2, 3, Touch;**

In Butterfly pos both hands joined step side LOD on L, R behind L, side LOD on L, pivoting L face (W R face) bringing R thru twd LOD into back to back pos; keeping M's R and W's L hands joined step side LOD on R, L behind R, turn and step fwd LOD on R, touch L to R ending in OPEN pos facing LOD, inside hands joined; vine apart M twd COH (W twd wall) step side on L, R behind L, side on L, touch R to L; as M vines back twd wall and partner R,L,R, W rolls L face twd COH and partner L,R,L, both turn to face in CLOSED pos M facing wall and touch L to R (W touch R to L).

**29-32 Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; 3, —, 4, —;**

Two R face turning two-steps: two slow R face twirls ending in SEMI-CLOSED pos to repeat dance.

**SEQUENCE:** Entire dance is done twice. Then repeat Meas 1-23 with M remaining on outside, W on inside, feet together hold 1 ct and chug apart.

## **FUN MIXER**

### **OLD TOWN MIXER**

By Gus and Sally Pipkin, Kansas City, Missouri

**Record:** Grenn 14045

**Position:** Open, Couple facing Couple (No. 1 couple facing LOD and No. 2 Couple facing RLOD, W on R side of M.)

**Footwork:** Same (except for Intro), Directions for M unless otherwise noted.

**Meas**

**INTRO**

**1-4 Wait 2 Meas: Bal Apart, Point; Together, Touch;**

Wait 2 meas: M steps side L, pivoting 1/4 R face to face partner (W steps on R pivoting 1/4 L face) and point R; fwd twd partner on R pivoting to face opposite couple, touch L to R (W steps fwd on L pivoting to face opposite couple and close R.)

**DANCE**

**1-4 Two-Step Bal Fwd; Two-Step Bal Back; Two-Step Bal Fwd; Two-Step Bal Back;**

All starting on L ft with No. 1 couple facing LOD and No. 2 couple facing RLOD, M's R and W's L hands joined, two-step bal fwd; two-step bal back; repeat two-step bal fwd; two-step bal back maneuvering 1/4 L face to make a 4 hand R hand star.

**5-8 Star (R), 2; 3, 4; 5, 6; 7, 8;**

All four star around in right hand star in eight steps turning the star (CW) 3/4 around to end with No. 1 couple facing COH and No. 2 couple facing wall, drop



star hold but retain R hand hold with opposite W on ct 8.

**9-12 Change Places, 2; 3, 4; Two-Step Bal Fwd; Two-Step Bal Back;**

Still with No. 1 couple facing COH and No. 2 couple facing wall, change places with new partner in 4 steps L, R; L, R, (box the gnat) to end facing this partner; retaining R hand holds two-step bal tog; two-step bal apart.

**13-16 Do Sa Do, 2; 3, 4; 5, 6; 7, 8;**

Do sa do around partner (passing R shoulders) in 8 steps full around to end in Alamo Style with all hands joined making one complete circle around the room, No. 1 M will now be facing wall and No. 2 M facing COH (ending with 2 men and 2 women side by side in Alamo Style.)

**17-20 Bal Fwd; Bal Back; Star (R), 2; 3, 4;**

With 2 men and 2 women side by side in Alamo style, two-step bal fwd; two-step bal back; drop L hand holds and star (R) as a couple full around (CW) to end facing this person with No. 1 man facing wall and No. 2 man facing COH.

**21-24 Back away, 2; 3, 4; Fwd, 2; 3, 4;**

Back away in four steps L, R; L, R; both move fwd and to the R in 4 steps L, R; L, R; join R hands with R hips adjacent to end with 2 men in a R hand star and 2 women in a R hand star.

**25-28 Star (R), 2; 3, 4; Vine Away, 2; 3, Touch;**

With No. 1 man facing wall and No. 2 facing COH, star R  $\frac{3}{4}$  (CW) L, R; L, R, to end with No. 1 man facing LOD and No. 2 man facing RLOD (W does same movement); moving away from partner step side L, behind R; side L, touch R to L.

**29-32 Vine Together, 2; 3, Touch; Pass Thru, 2; 3, 4;**

Moving to the R and diag back to new partner step side R, behind L; side R, touch L to R (W vines diag bwd and to her R to new partner pivoting  $\frac{1}{2}$  R face on 3rd step of vine and touch L to R to end facing the same direction as this M); pass thru (R shoulders) with the couple you are facing and on to new couple with a L, R; L, R; to start the dance over.

DANCE THRU FOUR TIMES

Ending: Join M's R and W's L hands and acknowledge.

**EXCELLENT MUSIC**

**DANCING SHADOWS**

By Edna and Gene Arnfield, Skokie, Illinois

**Record:** Windsor 4682

**Position:** Intro: Diag Open-Facing; Dance: Closed, M facing LOD

**Footwork:** Opposite, Directions for M unless otherwise noted.

**Meas.** INTRODUCTION

**1-4 Wait; Wait; Apart, —, Point, —; Tog, (to CP) —, Tch, —;**

Wait 2 meas in Diag Open-Facing pos M's R and W's L hands joined; step bwd on L ft, hold 1 ct, point R toe fwd twd ptr, hold 1 ct; step fwd on R ft to face LOD taking CP, hold 1 ct, touch L ft to R, hold 1 ct;

**DANCE**

**1-4 Walk, —, 2, —; (Scissors) Side, Close, Cross, —; Side, Close, Back, —; Bwd Two-Step;**

Start M's L ft and take 2 slow walking steps fwd in LOD; (Scissors) M steps swd twd COH on L ft, close R ft to L, step on L ft XIF of R, (W XIB), hold 1 ct; step swd twd wall on R ft, close L ft to R, step bwd in RLOD on R ft adjusting to CP M facing LOD, hold 1 ct; (Bwd two-step) M steps bwd in RLOD on L ft, close R ft to L, bwd again on L ft, hold 1 ct;

**5-8 Bwd Two-Step; Dip, —, Recover, —; Turn Two-Step; Turn Two-Step;**

Repeat action of meas 4 starting M's R ft; in CP dip bwd in RLOD on L ft, hold 1 ct, recover fwd on R ft maneuvering slightly R face, hold 1 ct; start M's L ft and do 2 RF turning two-steps progressing down LOD making a  $\frac{3}{4}$  turn to end in CP M facing LOD;

**9-16 Repeat action of meas 1-8 ending in Semi-Closed pos facing LOD;**

**17-20 Walk, —, 2, —; Point Fwd, —, (Hitch) Back, Close; Fwd, —, Thru, —; Vine, 2, 3, 4;**

Start M's L ft take 2 slow walking steps fwd in LOD; point L toe fwd in LOD, hold 1 ct, (Hitch) step bwd in RLOD on L ft, close R ft to L; step fwd in LOD on L ft, hold 1 ct, step thru in LOD on R ft turning in to face ptr and assuming Loose CP M's bk twd COH, hold 1 ct; grapevine down LOD step swd in LOD on L ft, step on R ft XIB of L (W also XIB), step swd again on L ft, step on R ft XIF of L (W also XIF);

**21-24 Pivot, —, 2, —; Turn Two-Step; Turn Two-Step; Twirl, —, 2, —;**

In CP M's bk twd COH start L ft and do a couple R face pivot 1 full turn in 2 slow steps; do 2 RF turning two-steps; M walks fwd 2 slow steps as W does 1 slow RF twirl under M's L and W's R hands to end in CP M's back twd COH;

**25-28 (Box) Side, Close, Fwd, —; Side, Close, Back, —; (Breakaway) Side, Back, Fwd, —; Side, Back, Fwd, —;**

Step swd in LOD on L ft, close R ft to L, step fwd twd wall on L ft, hold 1 ct; step swd in RLOD on R ft, close L ft to R, step bwd twd COH on R ft, hold 1 ct; (Breakaway) step swd in LOD on L ft opening out  $\frac{1}{4}$  R to face RLOD in a Left Open pos, rock bwd in LOD on R ft (L ft remaining in place) rock fwd in RLOD on L ft turning  $\frac{1}{4}$  L to face ptr and wall, hold 1 ct; release lead hands and join M's R and W's L hands step swd in RLOD on R ft opening out  $\frac{1}{4}$  L to face LOD in Open pos, rock bwd in RLOD on L ft (R ft remaining in place), rock fwd in LOD on R



ft turning  $\frac{1}{4}$  R to face ptr and wall in CP, hold 1 ct;

**29-32 Repeat action of meas 25-28**, on last fwd step of meas 32 M remains facing LOD as W turns  $\frac{1}{2}$  L to face M assuming CP, hold 1 ct;

PERFORM ENTIRE ROUTINE FOR A TOTAL OF  $2\frac{1}{2}$  TIMES, THRU MEAS 16

**Ending: Twirl, —, 2, —; Apart, —, Point, —;**

M walks fwd 2 slow steps in LOD as W does 1 slow R face twirl in 2 steps under lead hands; change hands to M's R and W's L step diag apart from ptr (M bwd on L & W on R ft), hold 1 ct, point M's R and W's L toe twd ptr, hold 1 ct;

### **JEEPERS**

By Chappie Chapman, Encino, California

**Promenade don't slow down**

**First and third wheel around**

**Circle up four one full turn, don't cut it short**

**Head couples rip and snort**

**Pull 'em thru, make lines of four, bend the line**

**Girl on your left do a half sashay**

**Square thru three-quarters round**

**Right, left, right, pull by, left allemande**

### **PASS THRU?**

By Jay King, Lexington, Massachusetts

**Heads go forward come on back**

**Square thru in the middle of the track**

**Four hands around to the outside two**

**Right and left thru and turn 'em too**

**Inside arch and dive thru**

**Pass thru, right and left thru**

**Courtesy turn you own little Sue**

**Two ladies chain and turn on around**

**Inside arch and dive thru**

**Right and left thru in the middle you two**

**Turn 'em around, two ladies chain**

**Courtesy turn with might and main**

**Square thru three-quarters man**

**Know what to do? Pass thru!**

**Allemande left with your old left hand**

### **HIGH DIVIDE**

By Joe Barcelow, Ionia, Michigan

**Heads to the right and circle up four**

**Head gents break to a line of four**

**Forward eight and back you reel**

**Pass thru and wheel and deal**

**Center four you square thru**

**Four hands round and the outside two**

**Divide to a line, go forward and back**

**Bend the line, take up the slack**

**Forward eight and back you reel**

**Pass thru and wheel and deal**

**Center four you square thru**

**Four hands round and the outside two**

**Divide to a line, go forward and back**

**Bend the line, take up the slack**

**Forward eight and back you reel**

**Pass thru and wheel and deal**

**Center four you square thru**

**Four hands round and the outside two**

**Divide to a line, go forward and back**

**Bend the line, go left allemande**

### **CALIFORNIA WHIRL OR TWIRL**

By Ralph Kinnane, Birmingham, Alabama

**All four couples do a half sashay**

**Go forward up then back away**

**Heads to the middle and star thru**

**Split two, make a line of four**

**Go forward eight and back with you**

**Circle four with the opposite two**

**All the way around and a little bit more**

**Two gents break, make a line of four**

**Forward eight and back you blunder**

**Pass thru turn the ladies under**

**Forward eight and back you reel**

**Pass thru, wheel and deal**

**Center four go right and left thru**

**Then box the gnat across from you**

**Do sa do your opposite Sue**

**Back to back, then pass thru**

**Star thru, you're facing out**

**Forward out and back you blunder**

**Frontier whirl (turn her under)**

**Then star thru, dive thru, pass thru**

**Allemande left**

### **ENDS TURN SQUARE**

By Emmett Iliff, Findlay, Ohio

**Heads up to the middle, come right back**

**Head ladies chain across and turn the girls**

**Then heads star thru, circle four in the middle**

**One full turn and then Frontier whirl**

**Face the sides and circle four**

**Head men break to a line of four**

**Up to the middle, come on back**

**Whirl the girls a half sashay**

**Pass on thru, arch in the middle**

**Ends turn in, square thru count four hands**

**When you're thru lady on the right**

**Frontier whirl, everybody half sashay**

**Lady on the left, left allemande**

### **CONTRA CORNER**

#### **LA SEMILLA HORNPIPE**

By Don Armstrong, Port Richey, Florida

Named for the little dance hall at

Lloyd Shaw's home in Colorado Springs

1, 4, 7, etc. active and crossed over

— — — —, — **Forward six and back**

— — — — **Circle left three-quarters round**

— — — — **Active couples go down those lines**  
(sashay step if preferred)

— — — — **Turn alone, come back to place**

— — **Cast off, those who can right and left thru**

— — — —, — — **Right and left back**

— — — — **With the music forward and back**

— — — — **Circle right around you go**  
( $\frac{3}{4}$  circle to the long lines)

Note: This is an excellent dance to use before doing such triples as "Sackett's Harbor" etc. It helps when instructing the dance to walk thru the first three lines (24 counts) with the active couples NOT crossed over, permitting the instructor to stop the action following the circle three-quarters with all the men facing up and the ladies facing down. Then return the dancers to place, cross the actives over and walk thru again from the beginning and continue teaching the dance.



### DIXIE CURLS

By Bob Kent, Warwick, Rhode Island

Side two couples do a right and left thru  
Turn on around like you always do  
Heads to the right circle four  
Head gents break make lines once more  
Forward eight and back for real  
Pass thru wheel and deal  
Center four curlique, follow your Jane  
Turn left around just one  
Down the middle do a Dixie chain  
Lady go right, gent go left  
Round one line up four you bet  
Forward eight and come on back  
Forward again and box the gnat  
Right and left thru the other way back  
Turn your girl on toe and heel  
Pass on thru and wheel and deal  
Center four curlique, follow your Jane  
Turn left around just one  
Dixie chain down the middle, have fun  
Lady go right, gent go left  
Around one line up four you bet  
Forward eight and come on back  
Forward again and box the gnat  
Right and left thru the other way back  
Turn your girl and cross trail  
Say hey there's corner  
Left allemande

### GO MEN GO

By John Ward, Alton, Kansas

The head gents face your corner and box the gnat  
Then all four boys go up and back  
Do a full square thru four hands you do  
Then with the girls star thru  
Bend both lines and when you do  
Go right and left thru and turn this Sue  
Star thru, dive thru, pass thru, star thru  
Do a full square thru, four hands you fly  
Give a right to the corner and pull her by  
Allemande left

### ONE DOZEN BASICS

By Harry Baker, Salt Lake City, Utah

Heads go forward and back with you  
Two and four do a right and left thru  
One and three lead to the right circle four  
Head gents break to a line of four  
Forward eight and back in time  
Pass thru and bend the line  
Pass thru, ends cross over, centers turn back  
The ends only box the gnat  
Face down the middle do a right and left thru  
Circle eight that's what you do  
Circle left around that way  
Corners all half sashay  
One and three do a right and left thru  
Circle eight that's what you do  
Head gents break make a line  
Go forward eight, back with you  
Forward again right and left thru  
Turn your girl and Dixie chain  
Ladies go left, gents go right  
All left allemande

### BREAKS

By Bob Dennington, San Diego, California

Two and four go right and left thru  
Head two ladies chain, turn 'em  
One and three pass thru, separate around one  
Into the center circle up four (one full turn)  
First gent break to a line of four  
Line of four forward and back  
Center two U turn back  
Straight ahead left allemande  
Variations from the line of four:  
Four go forward back with you  
Bend the line and star thru  
Square thru three-quarters round  
Allemande left

or

Four go forward back with you  
Bend the line, star thru, half square thru  
Separate round one into the center  
Square thru five hands around, left allemande

or

Four go forward and back  
Bend the line, star thru, half square thru  
Separate round one into the center  
Star thru, left allemande

### SINGING CALL \*

### MORKORDS

A Basic Chord Pattern Record

By Lee Helsel, Sacramento, Calif.

Record: SIO 131, Flip instrumental by Lee Helsel

OPENER, MIDDLE BREAK and CLOSER: Based on  
an original dance by Bob Page.

Your corner swing, swing and whirl  
Join hands circle around

The ladies star, turn the opposite man

Your corner box the gnat

Grand old right and left go around the ring

Promenade all the way around

Come on let your hair down, we're going to  
tear down

And have a Second Fling

FIRST FIGURE: (Heads twice) Based on an original  
dance — Author unknown

Head two ladies chain right on over

Chain those ladies back home again

Side two ladies chain right on over

Chain those ladies back home again

Allemande left your corner, do sa do your own

Swing your corner lady round and round

Promenade the ring, get on home and swing

Because, Just Because

SECOND FIGURE: (Sides twice) Based on an  
original dance by Joe Lewis

All four ladies chain in my direction

Whirlaway and swing a man that's new

Head (or side) two couples lead to the right  
circle to a line

Forward up and back with you

Right and left thru across a Dixie chain then

Girls turn back and promenade by twos

I'd like a little Fond Affection

From just a little girl like you



## FROM THE EXPERIMENTAL LAB

This month's experimental material is on "Shoot the Moon" (please see page 62). Here are some drills on the figure worked out by Ken Collins of Los Angeles, Calif.

### SHOOT THE MOON (Examples)

Circle to the left, go round the world  
All four couples Frontier whirl  
Circle to the south with your sunny side out  
Couples one and three hear me shout  
Shoot the moon, then star thru  
Left square thru four hands you do  
Here comes corner, left allemande

All four couples Frontier whirl  
Circle to the left go round the world  
One and three shoot the moon  
Pass thru to the corner girl  
Left allemande

Head couples forward, back with you  
Forward again, right and left thru  
Turn your girl, all four couples Frontier whirl  
Join your hands you're facin' out  
Circle to the left, hear me shout  
Two and four shoot the moon  
Pass thru — split the outside round one  
Down the middle, cross trail thru  
There's your corner, left allemande

Side two couples right and left thru  
Two head ladies chain you do  
Take her left, turn this girl  
All four couples Frontier whirl  
Join hands and circle left  
One and three shoot the moon  
Double pass thru across the night  
First couple left, second couple right  
Right and left thru the next ole two  
Same two Dixie chain  
Lady go left, gent go right  
There's your corner, left allemande

Heads go forward and back with you  
Forward again, right and left thru  
Turn your girl  
All four couples Frontier whirl  
Join your hands, hear me croon  
One and three shoot the moon  
Square thru three-quarters round  
Start lookin' man  
Corners all left allemande

Heads go forward, back with you  
Forward again, right and left thru  
Turn your girl  
All four couples Frontier whirl  
Join your hands and make a ring  
Circle left and hear me sing  
One and three shoot the moon  
Star thru, left square thru  
Halfway man, corners all left allemande

## RED TWISTER

By Monty Montooth, Fayetteville, No. Carolina  
Eight to the center and back to town  
Head ladies chain three-quarters round  
Side men turn 'em with an arm around  
Forward six and back you go  
Lone gents center and do sa do  
Go all the way around then pass thru  
Turn to the left and you go around two  
Just squeeze in that's all you do  
Forward eight and back like that  
Now just the ends gonna box the gnat  
Face down the middle right and left thru  
Turn 'em on around, you're gonna hear me say  
Then whirl away with a half sashay  
Half square thru and keep it neat  
Then box the gnat with the folks you meet  
Go right and left thru with the same two  
Turn right around and dive thru  
Then square thru three-quarters round  
And there's old corner, left allemande

## SINGING CALL \*

### COTTON CANDY

Adapted from an original dance by  
Lee Helsel, Sacramento, Calif.

**Record:** MacGregor 957, flip instrumental with  
Bob Van Antwerp, Long Beach, California  
BREAK

Docey your corner, to your partner bow down  
Swing your honey on the merry go round  
Allemande left, turn a right hand round your own  
Gents star left but then you walk by your own  
Right hands round the next, the gents star left  
across and swing  
The ladies promenade inside, the same gent  
you're gonna swing  
(Hey, why don't you) Allemande your corner  
and a right and left grand  
Walk around the ring, it's like a circus land  
Your partner box the gnat, the girls star left  
around  
Same gent, you box the gnat and promenade  
around  
You're bound to sing a happier tune  
If you've got cotton candy and a toy balloon  
FIGURE  
Head couples forward and come back to the ring  
You promenade about half of the ring  
Right and left thru and turn with your girl  
You circle eight, well now, her head's in a whirl  
The gents star right and swing your corner fair  
Promenade her home and toss your troubles in  
the air  
(Well now you) Walk around your corner, she's  
the sweetest in the land  
See saw your partner, then a left allemande  
Go right and left around the ring and look  
for your maid  
Do sa do around her then you all promenade  
You're bound to sing a happier tune  
If you've got cotton candy and a toy balloon  
SEQUENCE: Break, Figure with Heads, Break,  
Figure with Sides.

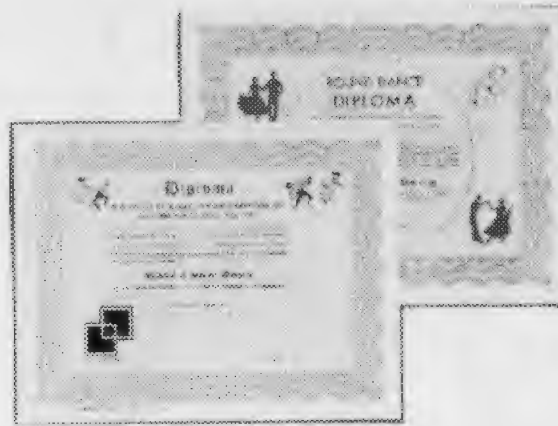


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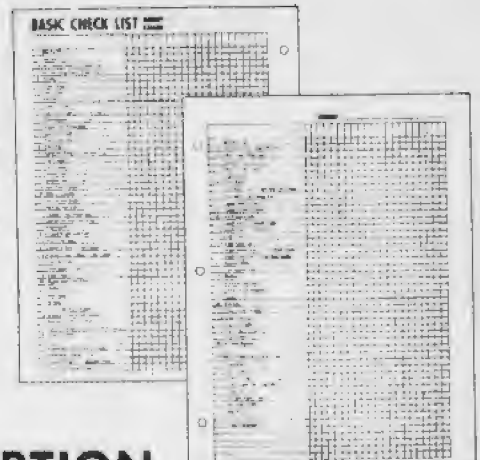
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(Letters, continued from page 3)

hasn't been much time for anything but work.

For your interest, our club, Flying Squares,  
no longer has a club house to meet in since it  
was flattened by Typhoon Karen but we have  
started to get together at the homes of club  
members.

George A. Zikeli, Jr.  
Marianas Islands

Dear Editor:

All publications have anniversaries and with  
most it's hard not to notice them. The usual  
blast of large black print that says "Happy

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Birthday to Me" is hard to miss. It's not often  
that an article such as yours is presented. I  
believe your "As I See It" for November truly  
represents the Spirit of Sets in Order.

I most thoroughly enjoyed the complete pic-  
tures of your Staff. Many of them I know per-  
sonally but it was equally pleasing to meet the  
others through their photos.

Please accept my congratulations on 14  
years of service to Square Dancers.

John Strong  
Santa Maria, Calif.



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Dear Editor:

We are comparatively new in your cherished activity, dancing five years, calling three years, but we are real ardent fans and promoters. We enjoy your Sets in Order immensely and as a new caller I find your material, dances, workshop, etc., are a tremendous help to me. May your publication continue into eternity.

Murray and Georgie Campbell  
Regina, Sask., Canada

Dear Editor:

I have just returned from a 2 1/2 months trailer

trip thru the Pacific Northwest. Had trouble finding dances. If clubs around the country would post notices of their dances in Trailer Parks they could get many visitations from traveling square dancers. A suggestion in Sets in Order might give them the idea.

Randy Call  
Pasadena, Calif.

Dear Editor:

Our thanks to Bob Osgood, Bob Van Antwerp and all the wonderful people who danced with us on October 13 in London.

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What a pity your visit was so short; we really didn't get time to know you. We all hope you will come again soon and renew our short acquaintance. It was a wonderful evening.

Fred and Gwen Manning London, England  
Dear Editor:

We have just recently subscribed to Sets in Order and have become enthusiastic square dancers. One of the biggest thrills we have ever had came when we attended a Square Dance Festival in Hagerstown, Maryland, last spring and saw 100 squares on the floor at

one time! There were 87 clubs represented and people came from 12 states. It was a wonderful sight and this coming year we intend going to many regional dances... My wife and I have never done anything together that has given us so much good, clean fun and such sheer enjoyment, plus the greatest pleasure of making new friends who share common interests. Your (OUR) magazine certainly contains infinite wealth in a little room.

T. William Mather, III  
Cumberland, Maryland

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Dear Editor:

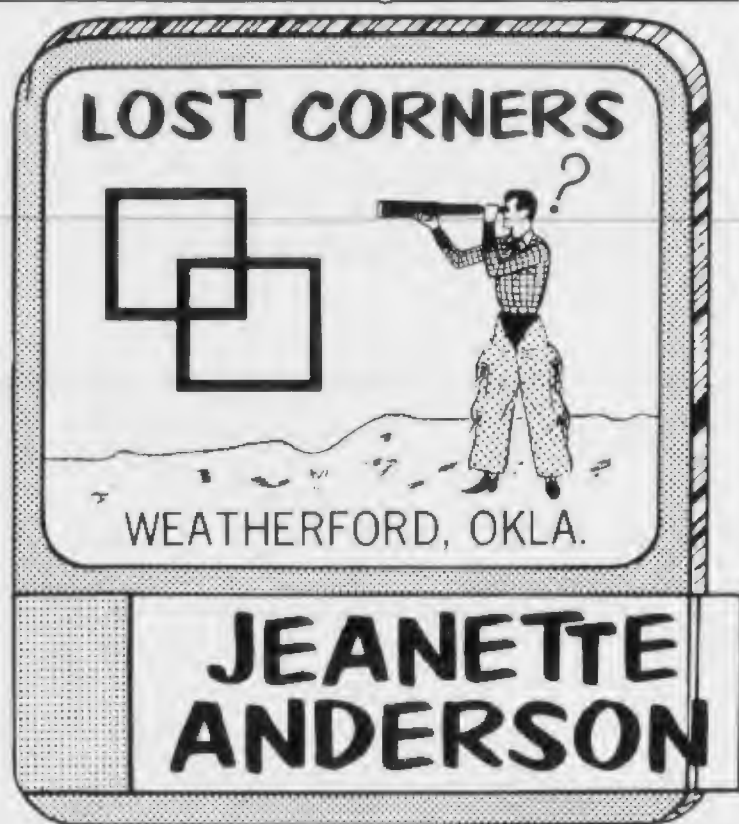
... It is hard to express just how much pleasure (Sets in Order) has brought us. We are fairly new square dancers. We moved to Longmont about 2½ years ago and through a wonderful couple from our Church they let us know we were welcome to take beginners' lessons in September of 1960. Since that time we have met so many wonderful people and have really talked up Square Dancing to all. About a year ago we came across a copy of your magazine and sent in our subscription.

There isn't a month goes by that we don't find many interesting articles and ideas to add to our appreciation of Square Dancing...

Betty Buzzard  
 Longmont, Colo.

Dear Editor:

Here is another proof of the smallness of the square dance world. Our son-in-law, Eddie Munson, is now in Puerto Rico. He asked if there was any square dancing there and was referred to an airman named Nico who was teaching beginners. Said A-man told Eddie his



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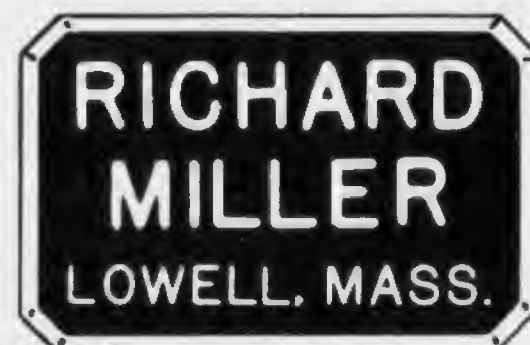
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family lived in Phoenix and square danced there. We know Norma Nico, a caller here.

Abby Estes  
Phoenix, Ariz.

### WINNERS ON PREMIUM PLAN

Our Premium workers chug along consistently and win themselves many useful and beautiful prizes by selling subscriptions to Sets in Order. Here are some of the latest winners and what they won: Tom Hoffman, Mechanicsburg, Pa.—2 Electro Voice Mikes; Clara Mayo, So. Acton, Mass.—3 S.I.O. Binders; Jean Hig-

gins, Do-Si-Do Club, Port Alberni, B.C., Canada — Jewelry, 55-cup Percolator; Maynard Thomas, Pleasant Valley Dancers, Cleveland, Ohio — 55-cup Percolator; Mrs. Alan Fulton, Circle 8 Club, Oshawa, Ont., Canada — 72-cup Percolator. Why don't you write for details on this interesting plan for winning Premiums?

### ON THE ROUNDS

There has been such interest displayed in various selections of area round dances that we are happy to bring you another such consensus,



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By Arthur & Viola Leslie,  
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#### 1647—UNDER YOUR SPELL

Caller: Andy Andrus  
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#### 1648—THEN I'LL BE HAPPY

Caller: Andy Andrus  
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#### 1649—MY IDEAL

Caller: Marshall Flippo  
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#### 1650—TRUE LOVE

Caller: Bob Fisk  
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#### 1651—PASS THE UDDER UDDER

Party Record  
Caller: Al Brownlee  
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### LORE

#### 1037—MR. SANDMAN

Caller: Sal Fanara  
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Caller: Johnny Creel  
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Caller: Boots Lewis  
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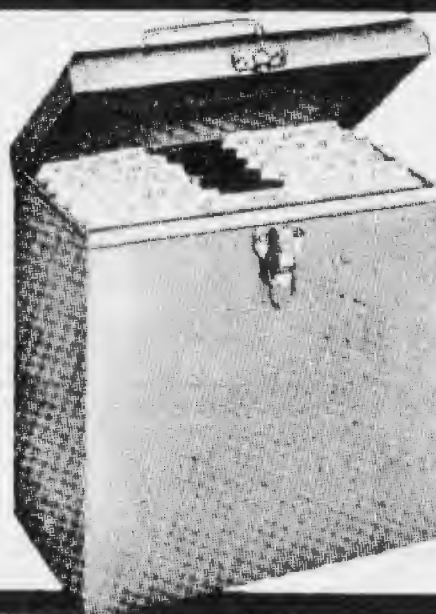


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as reported in the New England Caller for December. At the November meeting of the Old Colony Callers & Teachers Assn., a list of rounds was selected on the following basis: "best known in the area, by square dancers; the most likely to get the greatest number of dancers on the floor at open dances; and the most likely to stay popular during the year." Here is the list: Blue Hours, By the Sea, Cecilia, Clarinet Capers, Coconut Grove, Left Footers, Pazzo Pazzo, Silk and Satin, Sleepy Time Gal and Traveler's Two-Step.

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—Vi Gilpert, Orangevale, Calif.

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*The*  
**CALLER  
OF THE  
MONTH**



*Wally Schultz — Janesville, Wisc.*

**S**OME PEOPLE are hard to pigeon-hole and Wally Schultz is one of them. Not only is he busy with square dance calling but he and his wife, Maxine, do a lot of round dance teaching. Figurative straws drawn put Wally into the square dance pigeon-hole.

In 1955, like most men, he had to be talked into learning to square dance. He worked nights so couldn't attend classes and learned square dancing the hard way, right on the dance floor. It was seeing the round dancing that actually made him want to dance. He borrowed books on square dancing from the library and friends, and studied after work.

In 1956, Nita and Manning Smith introduced Wally and Maxine to their first pleasure in attending a dance institute. Wally went home with his first records, a lot of Gilmore, Smith and Brundage knowledge and a suggestion from Nita to try calling. He had his chance that fall and by 1957 he was calling for many clubs, teaching squares and rounds, was an officer in the Wisconsin Square Dance Leaders' Council. In 1958 he became its President.

The Schultzes attend conventions, festivals and institutes. Wally is club caller for four

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COME TO THE **PARTY**  
THE 10th ANNUAL  
**AZALEA TRAIL**  
**SQUARE DANCE FESTIVAL**  
MARCH 8-9, 1962 - MOBILE, ALA.

clubs; he and Maxine teach for two round dance clubs. They serve on the staffs at The Shades in Indiana; Lighted Lantern in Colorado and Chula Vista in Wisconsin. Wally has established a reputation as an entertainer and is in demand for after party programs.

Wally works five days a week as a Tool and Die Foreman. This interferes considerably with his accepting invitations he receives for calling dates from all over the country. He still travels 200 miles on some week nights and on weekends much farther, to keep his calling commit-

ments. The Schultz children have been dancing as long as their parents and travel with them most of the time.

**SILVER SPURS ANNUAL TOUR**

"Red" Henderson and his Silver Spurs of Spokane, Wash., are again planning their annual summer tour to the Atlantic Coast, starting in June. Red's group of talented young people do a varied program of dances which is most unusual and very enjoyable. Write to: E. S. Henderson, c/o Spokane Public Schools, W. 825 Trent Ave., Spokane, Wash.



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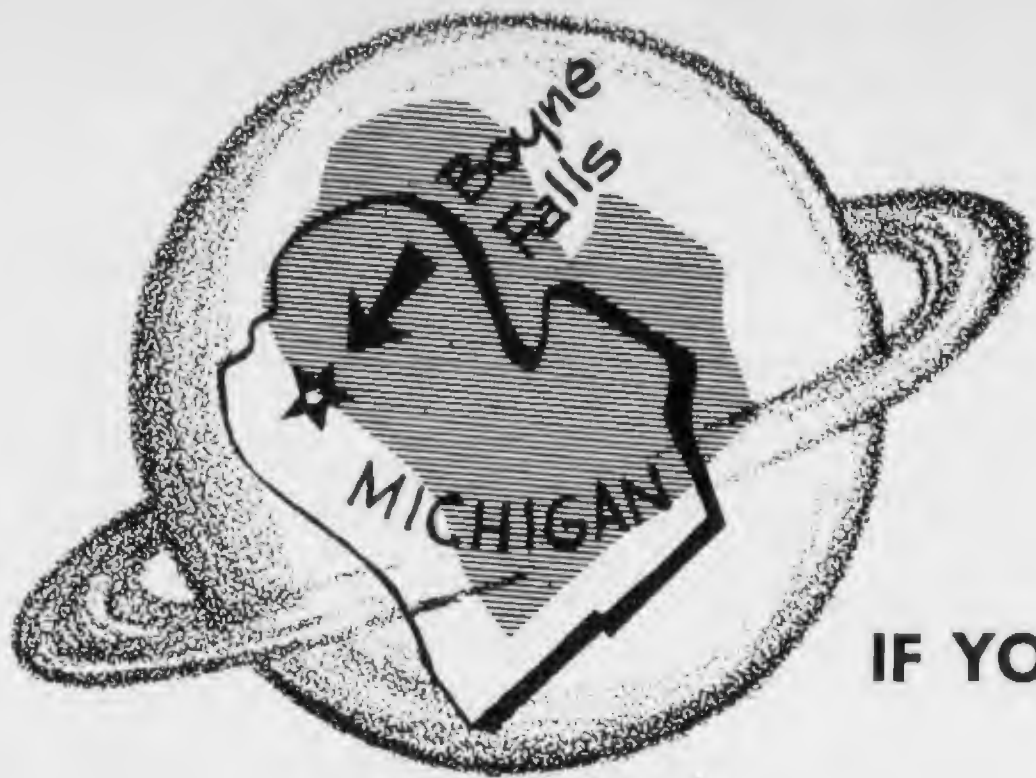
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## ● CHOOSE YOUR WEEK! CHOOSE YOUR STAFF! ●

**FIRST WEEK — Sunday, June 30 - Friday, July 5, 1963**

★ JOHNNY LeCLAIR

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★ WILLARD ORLICH

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**SECOND WEEK — Sunday, July 7 - Friday, July 12, 1963**

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**THIRD WEEK — Sunday, July 14 - Friday, July 19, 1963**

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# QUONSET HUT IN HAWAII

The Hayseed Quonset Hut Square Dance Hall at Pearl Harbor, Hawaii, presents a shining face to square dancers. Note the parachutes stretched taut for a ceiling.

**T**HE HAYSEED Square Dance Club of Pearl Harbor, Hawaii, has acquired a new hall where their regular Saturday night dances will be held. The hall will also be used for classes on Wednesday nights and be available for any large square dance gatherings in Hawaii.

The hall is a large Quonset hut 100 feet long by 40 feet wide and because of the design the first problem was to figure out a method of in-

suring good sound. This was solved by putting an entire ceiling in the building, using discarded parachutes which, stretched taut, not only make for better sound but furnish an interesting pattern. Four large speaker enclosures were designed by the club caller, Dick Weaver. These were placed in each corner of the hall and then angled down and towards the center. The back speakers are out of phase with the front speakers, which makes for a terrific sound.

The original floor was concrete, so the club members went to work and covered this with asphalt tile. After several coats of wax, the floor is now perfect for dancing.



Speakers in the four corners of the Quonset Hut and angled down, make for exceptional sound.



And now the hall is filled with dancers.

Opening night was held early last summer and the Quonset hall has been enjoying great popularity ever since. Guests are welcome at the dances there and may find the location by telephoning Dick Weaver at Honolulu telephone #255697.

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- #8186 **BOSTON TWO STEP** — Round Dance  
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Caller: Joe Boykin





*Lloyd and Marge Platt — Warwick, R.I.*

IT IS INTERESTING to see how often leaders in one field of dance recreation also find themselves in the position of leading in related fields. Such is the case with Marge and Lloyd Platt, Rhode Islanders. Lloyd has, on his calling roster, one of the largest clubs in New England, the Friendly Mixers with 240 member couples. Marge is instructor for Guys and Dolls Round Dance Club, the first organized round dance club in Rhode Island.

Naturally, the Platts aid and abet each other in their individual contributions to the square and round dancing activity. They've been square dancing since 1951 and fell in love with it all right away. After about two years of dancing, Lloyd decided to try his hand at calling. Marge, with her background of ballet and tap dancing and many years of teaching experience, slid gracefully into the round dancing phase.

Marge and Lloyd are members of the Narragansett Callers' Association and are at present co-chairmen of the EDSARDA Round Dance Screening Committee which screens round dances and makes selections for the New England area. Lloyd is also serving on the executive board of the New England Callers' Association. *(More on next page)*

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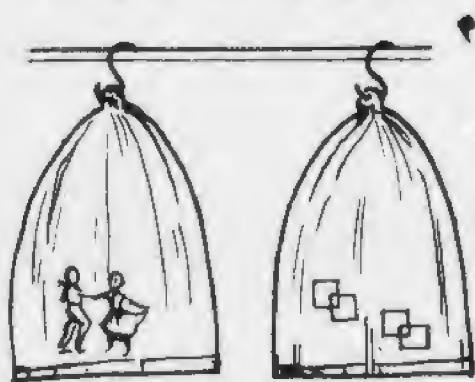
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Here is a way to make a big batch of name tags, programs, or small cut-out decorations for square dance parties and not have to work hard cutting them out with scissors. The design is usually made to fit an unlined 3x5 index card but you can also buy these in larger sizes at the stationery store. You then take two pieces of  $\frac{1}{8}$ " or  $\frac{1}{4}$ " plywood of the same size, draw your design on one piece of the plywood and put the index cards in between the two pieces of plywood, sandwich style. Put four nails in each corner outside of the design and bandsaw or jigsaw out. We can bandsaw up to 100 at a time.

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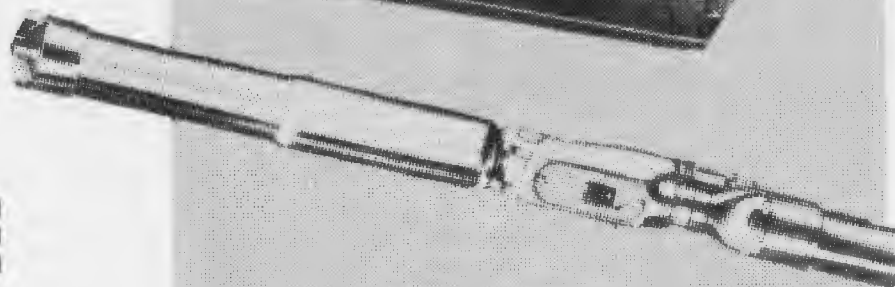
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(Reviews, continued from page 6)

## SLUICEGATE — Top 25051

Key: G

Tempo: 132

Music: Banjo, Piano, Drums, Bass

SAVANNAH JUNCTION — Flip side to above

Key: F

Tempo: 130

Comment: Two well done basic chord pattern records. No melody line but good solid rhythm and interesting fills make these fun to use.

Rating ☆☆☆

## SINGING CALLS

## LOVE LETTERS — MacGregor 955

Key: E flat

Tempo: 126

Range: High HC

Caller: Fenton Jones

Low LB

Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass

Synopsis: (Break) Heads right and left thru — cross trail — round one — box the gnat — do sa do — pass thru — swing — allemande — pass one — promenade. (Figure) Heads lead right, circle to a line — up and back — pass thru — wheel and deal — double pass thru — frontier whirl — heads star right — corner swing — promenade.

Comment: Dance flows nicely. Tune moves with wide tone spans, but good singers should easily handle it. Meter of words may take extra practice to adjust to melody. Figures are conventional. Music is very well done.

Rating ☆☆☆+

## WHY OH WHY — Tahoe 504

Key: E flat

Tempo: 129

Range: High HE

Caller: Lloyd Springer

Low LB

Music: Western 2/4 — Accordion, Piano, Violin, Guitar, Bass

Synopsis: (Figure) Corner do sa do — partner left — girls star right — partner left twice around to a thar star — slip clutch, allemande — partner right — men star left — twirl your own and promenade — heads wheel around — right and left thru — star thru — pass thru — allemande — weave — pass partner — promenade next — swing.

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**Comment:** Music is well played with good rhythm and definite lead. Dance patterns are conventional and have acceptable timing. Tune has wide range and callers who have difficulty on high notes should avoid this one. Rating ☆

**SLOWPOKE — Square L 104**

**Key:** G **Tempo:** 130 **Range:** High HD  
**Caller:** Melton Luttrell Low LB

**Music:** Western 4/4 — Violin, Guitar, Piano, Rhythm Guitar.

**Synopsis:** (Figure) Heads up and back — square thru — right and left thru — star thru — square thru — swing — gents star left — star promenade — heads wheel around — cross trail — men star right — partner left for a thar star — shoot star full turn — slip clutch — allemande — weave — do sa do — corner swing — promenade.

**Comment:** Music is well played and rhythm is good. Tune phrasing is bouncy and the success of this dance will depend largely on the delivery by the caller. Dance patterns are conventional. Rating ☆+

**EVERY MAN A KING — Lore 1036**

**Key:** F **Tempo:** 132 **Range:** High HB  
**Caller:** Bob Augustin Low LB

**Music:** Western 2/4 — Violin, Piano, Drums, Bass, Clarinet, Guitar

**Synopsis:** (Break) Swing — ladies chain — chain back to a do paso—promenade. (Figure) Heads pass thru — go round two to a line — up and back — bend the line — star thru — frontier whirl — allemande — pass one — swing next — promenade.

**Comment:** Music is smooth but tune lacks excitement. The dance patterns are well timed but may need re-write to fit dance standards in some areas. The routine is quite danceable. Rating ☆☆

**DOWN AT THE ROADSIDE INN — Blue Star 1641**

**Key:** B flat **Tempo:** 128 **Range:** High HB  
**Caller:** Al Brownlee Low LD

**Music:** Western 2/4 — Violin, Clarinet, Piano, Drums, Bass, Guitar

**Synopsis:** (Break) Do sa do corner — circle — girls

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roll away — circle — roll again — do paso — ladies chain — ladies chain  $\frac{3}{4}$  to a left allemande — right and left grand. (Figure) heads up and back — square thru 6 hands — right and left thru — roll away — star thru — California twirl — right and left thru — two ladies chain — square thru  $\frac{3}{4}$  — allemande — promenade.

**Comment:** Tune is easy to sing and music is quite acceptable. Dance patterns are conventional but are very close timed in figure. Rating ☆

### MAKE YOURSELF AT HOME — MacGregor 945

**Key:** D **Tempo:** 126 **Range:** High HD

**Caller:** Bill Ball **Low LD**

**Music:** Standard 2/4 — Accordion, Piano, Banjo, Drums, Bass

**Synopsis:** (Break) Circle — ladies chain — whirl-away — pass one — do sa do partner — men star left — star promenade — ladies backtrack — box the gnat — pull by — allemande — promenade — swing. (Figure) Heads promenade  $\frac{1}{2}$  way — in center right hand star — corner swing left — new corner right hand round — partner left for a thar star — slip clutch — allemande — grand right and left — promenade — swing.

**Comment:** Good music and a well written dance. Tune moves around a great deal and is recorded a little high but good singers will have little trouble. A caller's delivery will make or break this one. Rating ☆☆

### SUGAR DADDY — Kalox 1021

**Key:** A flat **Tempo:** 130 **Range:** High HC

**Caller:** Sam Mitchell **Low LB**

**Music:** Western 2/4—Guitar, Banjo, Piano, Drums

**Synopsis:** (Break) Corner da so do — partner swing — promenade — heads wheel around — do sa do — ocean wave — pass thru — right and left thru — star thru — circle four, once around — star thru — cross trail — allemande — promenade. (Figure) Heads square thru — do sa do — square thru — right and left thru — with next pass thru — turn back, circle four — allemande — pass partner — swing right hand lady — men star left — promenade.

**Comment:** Music is well played and interesting. The dance patterns are conventional and quite

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busy. Caller will have to create the excitement with his delivery. Rating ☆+

**TILL THE END OF THE WORLD — Jewel 104**

**Key:** G **Tempo:** 130 **Range:** High HA

**Caller:** Jewel O'Brien Low LA

**Music:** Western 2/4—Guitar, Bass, Piano, Organ, Rhythm Guitar

**Synopsis:** (Break) Four ladies chain  $\frac{3}{4}$  — circle — allemande—promenade—heads wheel around — square thru  $\frac{3}{4}$  — allemande — promenade — swing. (Figure) Heads square thru — right and left thru — dive thru — square thru  $\frac{3}{4}$  — do sa do — ocean wave — right and left thru — cross trail — U turn back — swing — promenade — swing.

**Comment:** Instrumental has a good driving rhythm and is easy to follow. Dance patterns are fast moving and close timed. Recorded low but tune is altered slightly to avoid extremely low notes so most callers will be able to do it.

Rating ☆☆

**MORKORDS — Sets in Order 131 \***

**Key:** F **Tempo:** 130 **Range:** High HC

**Caller:** Lee Helsel Low LC

**Music:** Modern 2/4 — Piano, Guitar, Vibes, Drums, Bass, Trumpet

**Synopsis:** Complete call printed in workshop.

**Comment:** A basic chord pattern with no melody. Six or more singing calls can be done to this instrumental (all in middle voice range). It can also be used as a hoedown. Music is modern and jazzy.

Rating: S.I.O.

**SWING MY BABY — MacGregor 959**

**Key:** D **Tempo:** 124 **Range:** High HB

**Caller:** Don Stewart Low LB

**Music:** Western 2/4 — Guitar, Accordion, Bass

**Synopsis:** (Break) Head ladies chain — circle — allemande—promenade—heads wheel around — right hand star — head gent and girl behind star left in center — with same two right and left thru — dive thru — square thru  $\frac{3}{4}$  — corner swing — promenade — swing. (Figure) Ladies chain — chain back — circle — reverse single file — men star right — do sa do — allemande — grand right and left — promenade — swing.

**Comment:** Though music is thin it is quite ade-

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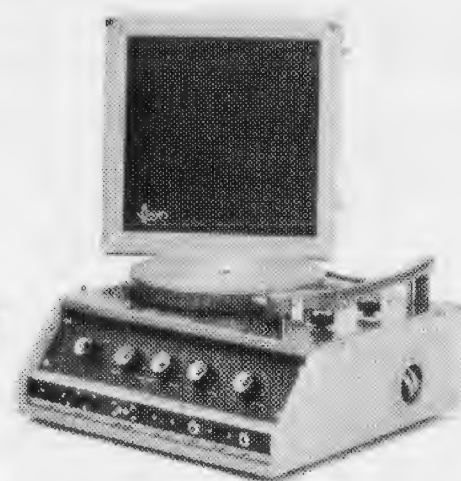
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quate and has good rhythm. Tune is "I'm Looking at the World Thru Rose Colored Glasses." Dance patterns are interesting but dancers may have trouble first time thru. Meter of call is good and tune is easy to sing. Rating ☆☆

### WRECK OF THE '97 — Blue Star 1643 \*

**Key:** B flat **Tempo:** 130 **Range:** High HC

**Caller:** Buford Evans Low LB

**Music:** Western 2/4 — Piano, Drums, Bass, Guitar, Violin, Accordion

**Synopsis:** Complete call printed in workshop.

**Comment:** Dance is fast moving and fun to dance. Caller may have to adjust meter of words to the tune. Music is well played with good rhythm. Rating ☆☆☆+

### MUSKRAT RAMBLE — Lore 1038

**Key:** D **Tempo:** 124 **Range:** High HC

**Caller:** Johnny Creel Low LC

**Music:** Standard 2/4 — Piano, Guitar, Saxophone, Drums, Bass, Banjo

**Synopsis:** (Break) Allemande — forward two for thar star — shoot star, full around — corner right, wrong way thar — shoot star, allemande — weave — box the gnat — pull by — allemande — promenade. (Figure) Heads up and back — square thru — 8 chain thru — right and left thru — dive thru — square thru 3/4 — corner swing — allemande — promenade.

**Comment:** Music is jazzy but drums are quite dominant so melody is difficult to hear. Tempo

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SIO 3137 — "I'LL GET BY"/"BOYS' NIGHT OUT"

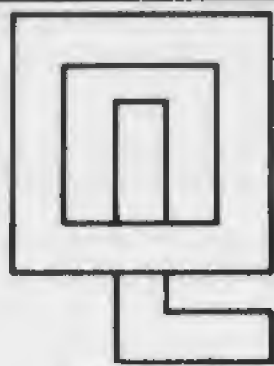
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of music loses speed as record progresses. Figures are fast moving and conventional. Good singers who will take the effort to learn the tune will be able to put this over. Words of call need some meter adjustment.

Rating ☆☆

**SWINGING HIGH AND LOW — MacGregor 947**

**Key:** B flat **Tempo:** 128 **Range:** High HB

**Caller:** Chuck Raley **Low LB**

**Music:** Standard 2/4 — Guitar, Accordion, Piano, Drums, Bass

**Synopsis:** (Break) Circle — reverse single file — gents turn in to a right hand star, twice around — allemande — weave — promenade — swing. (Figure) Allemande — promenade — heads

wheel around — right and left thru — same couples right hand star — heads star left in the middle — swing same side couples — promenade — swing.

**Comment:** A lively "country style" tune well played. The dance patterns are interesting and the dance is easy to call. Rating ☆☆☆

**SUMMER ROMANCE — Windsor 4816 \***

**Key:** D **Tempo:** 130 **Range:** High HD

**Caller:** Ruth Stillion **Low LD**

**Music:** Modern 4/4 — Piano, Trombone, Guitar, Drums, Bass, Organ

**Synopsis:** Complete call printed in workshop

**Comment:** An excellent recording and well played  
(Continued on page 59)



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**SEPTEMBER 8 to 14:** Bob Page, Red Warrick and the Freshes

**SEPTEMBER 15 to 21:** Frank Lane, Selmer Hovland and the Washburns

**SEPTEMBER 22 to 28:** Frank Lane, Jack Jackson and the Tinsleys

**SEPT. 29 to OCT. 5:** Jim Brower, Johnny LeClair and the Chaffees

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# 9 WEEKS JUST WEREN'T ENOUGH!

## AND ONLY TWO "EARLY-SUMMER-WEEKS" DIDN'T EVEN BEGIN TO SUPPLY THE DEMAND

SO WE'VE ADDED ANOTHER JUNE WEEK . . . BEGINNING JUNE 17

(Reviews, continued from page 57)

music. Good singers who can use 4/4 time dances will like to call this one. The dance patterns are very well written with perfect meter and interesting lyrics. The tune is not easy to sing.

Rating ☆☆☆

**COTTON CANDY** — MacGregor 957 \*

Key: F      Tempo: 130      Range: High HD

Caller: Bob Van Antwerp      Low LD

Music: Standard 2/4 — Accordion, Guitar, Bass, Piano, Drums

Synopsis: Complete call printed in workshop.

Comment: A good tune and good music. The dance patterns are conventional. This will take extra practice to fit words to tune but good

singers will enjoy calling it.

Rating ☆☆☆+

### ROUNDS

**JEFFY MIXER** — Windsor 4684

Music: (Lofthouse) Trumpet, Piano, Drums, Bass, Guitar

Choreographers: Jerry and Kathy Helt

Comment: A very easy and strictly fun type mixer. Excellent for use at square dances, beginning round dance classes and one night stands. Music is very good.

**HAWAIIAN CHARMS** — Flip side to above

Music: (Lofthouse) Guitars, Piano, Drums, Bass

Comment: A very easy novelty dance that should be good for use with beginning round dancers.

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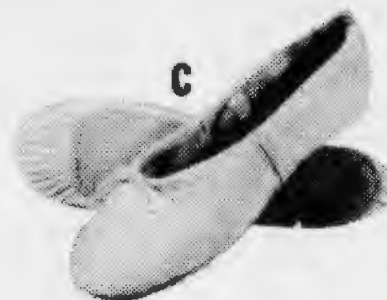
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## I'LL GET BY — Sets in Order 3137

**Music:** (Dartegan) Trumpets, Saxophones, Piano, Trombone, Bass, Drums

**Choreographers:** Ivan and Molly Lowder

**Comment:** A full band treatment of a good tune. Dance has several unusual sequences that will make it interesting to experienced dancers.

## BOYS' NIGHT OUT — Flip side to above

**Music:** (Jerrymen) Trumpet, Saxophone, Piano, Bass, Accordion, Drums

**Choreographer:** Fay Sterling

**Comment:** An easy two-step routine that is quite long but with most parts repeating. Dance follows the rhythm of this popular tune.

## HAPPY FEET — Top 26002

**Music:** (Russal's Men) Trumpet, Clarinets, Piano, Drums, Bass

**Choreographers:** Chet and Barbara Smith

**Comment:** Well played music with lively rhythm. Dance pattern is fast moving, using a great many two-steps. Several parts are repeated.

## CHERRY BLOSSOM LAND — Flip side to above

**Music:** (Russal's Men) Clarinets, Trumpet, Piano, Drums, Bass, Saxophones

**Choreographers:** Glen and Beth McLeod

**Comment:** A slow two-step to good music. Dance steps are not difficult and use mostly conventional routines with an occasional unusual treatment. Several parts are repeated.

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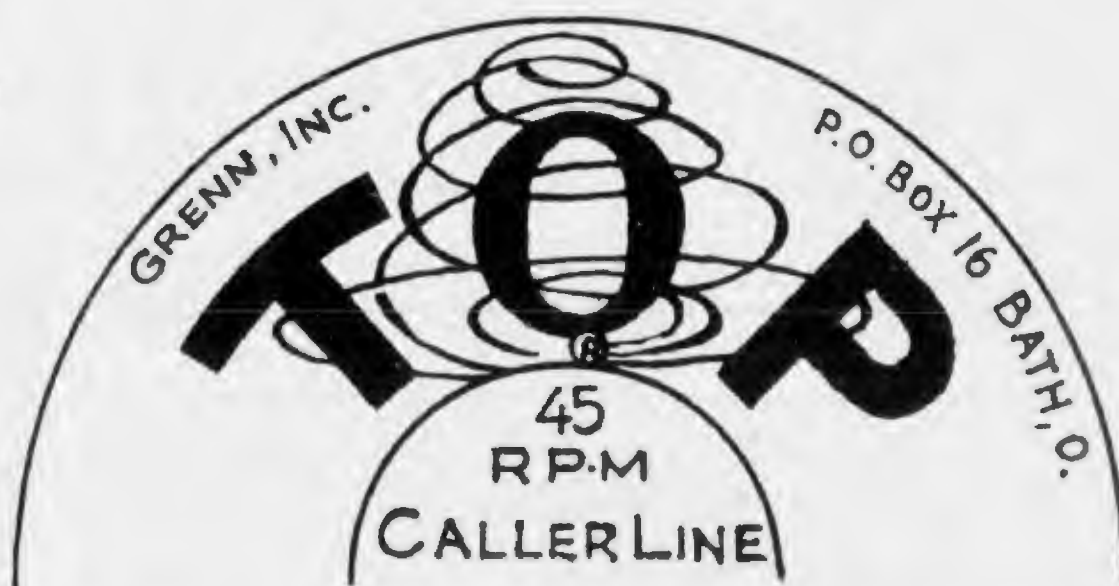
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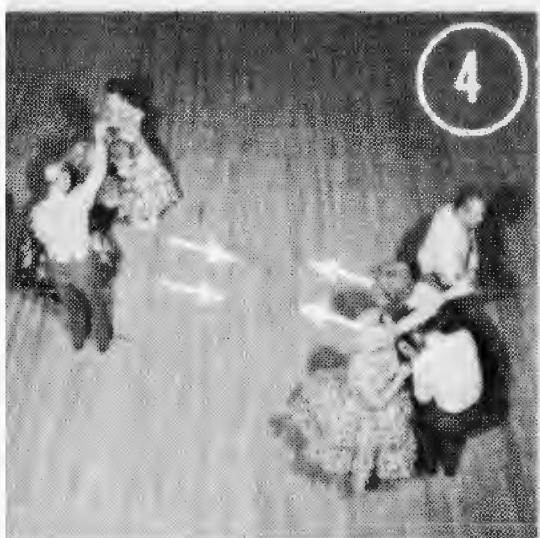
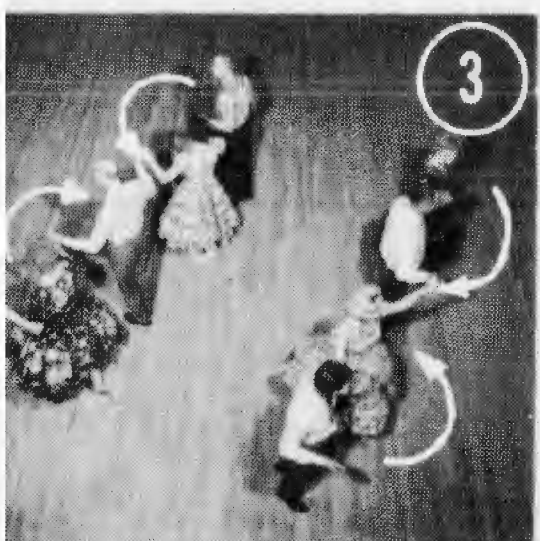
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## EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

**M**ORE OR LESS TRADITIONAL MOVEMENTS such as Rip 'n Snort, Thread the Needle, Take a Ride on the Trolley, etc., have been classified as *gimmicks* and have all but disappeared from today's square dancing. One recent experiment, however, reminded the old timers of some of the gimmicks used in past years. With a rather unlikely title, *Shoot the Moon*, they have toyed around with various possibilities that might prove of interest to your playroom workshop set.

### SHOOT THE MOON

By Clarence Watson, Blue Springs, Mo.

From a circle of eight dancers facing out, those indicated by the call will release adjacent hands and move forward to form two lines of four, facing out. As a continuing movement the centers will arch and the ends will turn in and move to the center. The arching couple will execute a Frontier Whirl and the action will follow the call from this point.

In our example here, all four couples in the square have completed a Frontier Whirl to face out, and are now circling to the right. Each man has his original partner on his right side (1). In this case the call would be "Heads (break) Shoot the Moon." The couples indicated would release the hold of their partner and move forward (2) into two lines of four facing out (3). From this point they follow a regular "Arch in the Middle and the Ends Turn In" (4). The active couple moves into the center while the arching couple does a Frontier Whirl automatically to stand behind them and complete the movement to be in position for a Double Pass Thru. It is quite simple to work out figures that blend with this for your basement workshop sessions.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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